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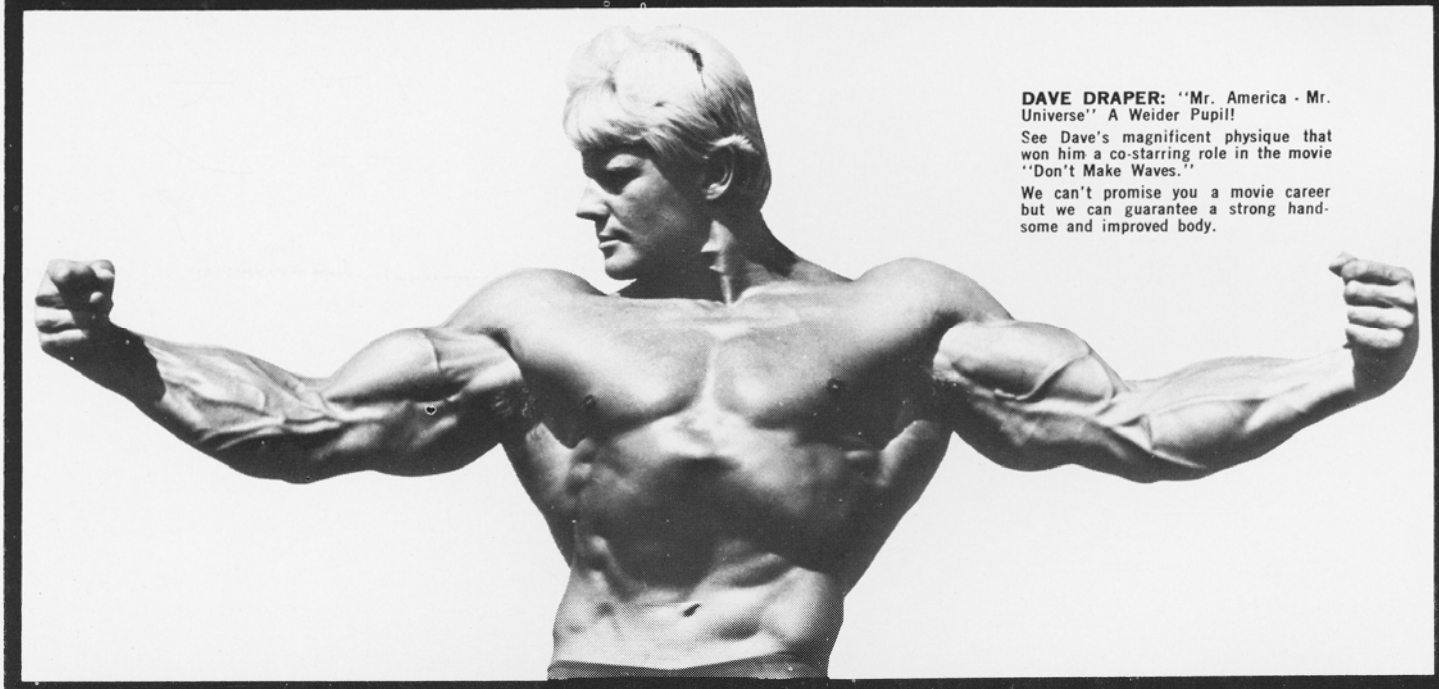

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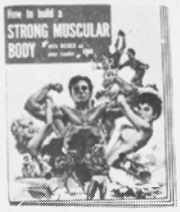

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Female Pedophilia by J. Richardson Parke, M.D. Contents include: examples of girls seducing boys, techniques used, married women initiating youths, nurses introducing charges to cunnilinctus/fellation, psychological reactions, extent of practices, sexually aggressive girls, lesbian pedophilia, 10-year-old prostitutes, nymphetism, etc.;

Incest by La Forest Potter, M.D. Subjects include: causes, effects on later life, acts initiated by females, frequency, normalcy of incest, case-histories — mother / son / father / daughter, uncle / niece, brother/sister, mother/son, results of suppressing incestuous desires, origin of the incest taboo, legalized incest, reactions of subjects, etc.;

Wife-Swapping by Wenczel Rymarkiewicz. A transcript of a tape recording between the author and a mate-swapping couple. All the questions the subject brings up — why do they do this? How do they get started? etc. — are answered. A valuable insight into the mate-swapping personality;

The Early Teenager as Seductress by Barbara Hoffman. A new report on the increasing sexual maturity of the teenage female, especially those who plan sexual assaults on boys and even men. Subjects include: first intercourse, introduction to paraphilias (oral sex), detection, pregnancy, masturbatory acts, emotional reactions, effects on adulthood, case-histories, extent of activities, etc.

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GEM

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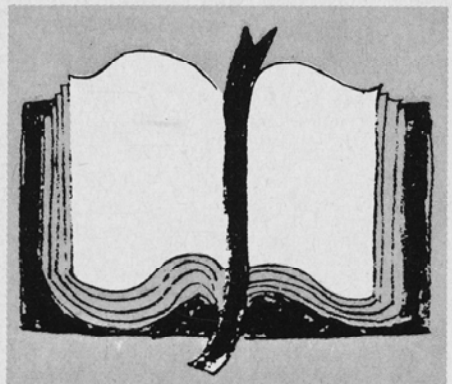

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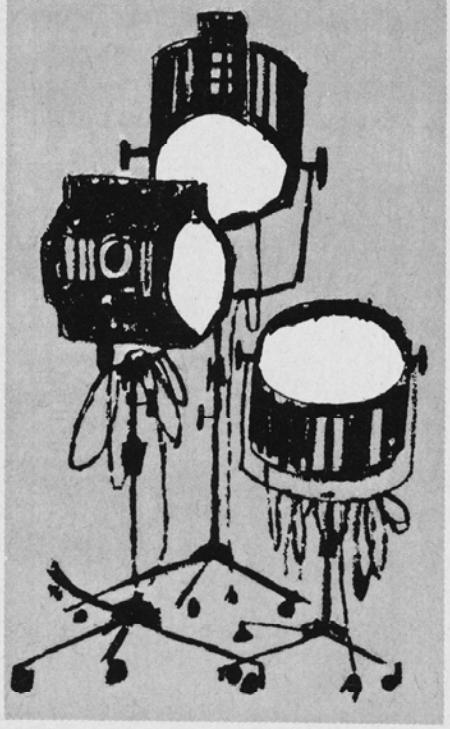

RECORDS

Songs From "Fiddler On The Roof" (Vanguard) comes off with great gusto. Operatic star Jan Peerce takes obvious pleasure in the "Fiddler" songs and the album is augmented by several other traditional Jewish folksongs, also done in Yiddish.

The 17th Century Venetian Opera (Angel) explores several scores by Monteverdi and Cavalli that are all but forgotten. The selections, backed by the Bath Festival Ensemble and harpsichordist Raymond Leppard, are polished like gems. Soprano Heather Harper tops a cast of top-notch soloists.

Pat Cooper is a comic who can laugh at himself, and he doesn't mind sharing the joke. *You Don't Have To Be Italian To Like Pat Cooper* (United Artists), in which he pokes fun at his Italian background, demonstrates Cooper's great style and his sense of the ridiculous.

My People — Soul People (Prestige) features a compelling title protest song by Freddie Roach. The album also profits by Freddie's work-outs at piano, organ and flute. Cuts include intonations of blues, gospel, rock and Afro.

Deutsche Grammophon's beautiful recording of Carl Orff's *Oedipus Tyrannus* is both sensitive and powerful. Opera lovers, particularly those who think there are no good contemporary operas, owe it to themselves to hear this moving work. Recorded under the supervision of Carl Orff, himself, this three-disk album is "the word" in listening joy.

Mahler and more Mahler. But don't say you have the best interpretation of *Symphony No. 9 in D* until you've heard the new one on Angel. The New Philharmonica Orchestra directed by Klemperer, aided by his past associations with the composer, delivers a brilliant reading of this important work.

Say what you will about Jimmy Durante's voice, the Schonz is an effective vocalist, even with the improbable material selected for his latest release. It's *Song For Sunday* (Warner Bros.), a platter of hymns and gospel tunes including "Down By The Riverside" and "Peace In The Valley." You won't be so skeptical after you hear the album.

A new face in pop circles appears with his versatile talents on a new Kapp disc entitled *Stephen Monahan.* Steve writes his own songs and he delivers them neatly packaged on this release. Notable are "A Sadder Story" and "Yesterday Was."

Advancing to its third LP release is the West Coast group, Love. The newest release is *Forever Changes* (Elektra), their best so far. Especially rewarding are the fully orchestrated treatments of "You Set The Scene" and "A House Is Not A Motel."

Der Junge Lord (Deutsche Grammophon) is the first recording of Hans Werner Henze's opera, commissioned by the Berlin Opera and premiered by that company in 1965. Here is an ironic comedy, a fable splendidly performed and flawless in recording technique. Christoph von Dohnanyi, leading the Berlin Opera chorus and orchestra, heads the list of top German artists. A must for opera fans.

BOOKS

African Image (Grosset & Dunlap) is a beautiful book but it's much more than a coffee-table decoration. Photographer Sam Haskins has wisely by-passed the cliches and tricks of his fashion photography background to produce a thoughtful pictorial essay on Africa.

Another book beautiful, this one equally divided into illustrations and text, traces the history of American painting from the 17th century to the pop artists of today. *The Artist in America* (W. W. Norton & Co.) was compiled by the editors of Art in America magazine. One of the volume's most rewarding features is an introduction by Lloyd

Goodrich, former director of the Whitney Museum of American Art.

The Great Monkey Trial (Doubleday) is the first exhaustive account of the historic Scopes trial of 1925. Scopes, accused of teaching the theory of evotion to his high-school biology class in Dayton, Tennessee, was represented by the great Clarence Darrow; the prosecutor and spokesman for the anti-evolutionists was equally illustrious William Jennings Bryan. L. Sprague de Camp has put together a stunning study which comes to this unfortunate conclusion: the days of prejudice and extremism, even among the intelligent and well-educated, are not over.

Doing a book on the witty sayings of the late President Kennedy by now must be child's play for Bill Adler for he already has two successful books out on the subject. But *The Complete Kennedy Wit* (Citadel) is just that. Over half the material has never been published before and it even includes Kennedy quips made when J. F. K. was still in knee-pants. Full of warm good humor and hair-trigger wit from start to end.

The Farm (Crown) isn't a bucolic outpost or a rural commune. Far from it, this particular *Farm* is a federal narcotics prison in the South where John, an intelligent and rebellious Negro, is doing a stretch for selling drugs. The walls don't come tumbling down for John but Sonja, an inmate in the women's section, helps John tear down the wall he has built around himself. Their story, told in brutal terms by author Clarence L. Cooper, Jr., is peopled also with some thoroughly believable junkies, whores, Lesbians and pretty-boys who all add to a compelling reading experience.

Rosencrantz and Guildenstern, those two Shakesperian nobodies, upstage Hamlet, Ophelia and everyone else in *Rosencrantz & Guildenstern Are Dead*. The hilarious Tom Stoppard play, going strong on Broadway after a long London run, makes laugh-aloud reading too. Grove Press has it in pocket-size edition.

The Terrorized (Prentice-Hall) is a captivating and searing chronicle of the U. S., its allies and enemies following World War II. The chronicler of these critical years is Harry Roskolenko, whose adventures takes him to Australia, New Guinea, China and Europe. In a brutal and virile autobiographical work, Roskolenko relates what it meant to be a political rebel during those times.

In *Films and Feelings*, Raymond Durgnat comes up with some surprising and daring theories. The films—even movies Hollywood-style—are given a role in art and poetry and come in for more credit than so many of our wise-cracking critics ever allow. The Massachusetts Institute of Technology Press has published this welcome addition on movies as an art form.

My Darling From The Lions (Bobbs-Merrill) is a free-wheeling romp over familiar ground—the rocky terrain on the other side of the honeymoon. Grace and Carl are the numbskull newlyweds in this funny, how-not-to book. Novelist Alice Denham does the honors.

Konstantin Mochulsky's *Dostoevsky, His Life and Work* has long been recognized as the authoritive study of the great Russian's life and writings . The volume, earlier translated from Russian to French, is finally available in English from the Princeton University Press.

Critics are forever bemoaning the decline of the theatre. So it's a pleasure to get hold of a book by an engaging writer-critic who takes a longer view of such things. *The Rise and Fall of the Well-Made Play* (Hill & Wang) by John Russell Taylor, film critic of The London Times, presents a dozen playwrights from Sardou and Galsworthy on to the present. Good plays are still being written, and in much the same techniques, Taylor concludes.

A companion volume might be *The Complete Plays of William Congreve* (University of Chicago Press). All of the master's Restoration comedies are given here, in an edition based on the first printed quartos. In a handsome volume, well-annotated and edited by Herbert Davis.

Lehman Engel has led the orchestras of such hit musicals as "West Side Story" and "Guys and Dolls" and raised his baton at a few open-and-close duds as well. The veteran conductor's experiences lead to some invaluable observations on *The American Musical Theater* (Macmillan).

Jose Donoso, one of Latin America's major novelists, writes coldly but with sympathy of the disintegration of an idle-rich family in *This Sunday* (Knopf). The Alvaros and similar old Chilean dynasties, Donoso seems to say, can only survive by exploiting the lower classes. Yet in the long run it is the Alvaros who are manipulated.

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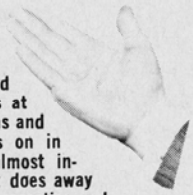

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According to a professor at Iowa University, many of the he-she generalizations being accepted as factual these days ain't necessarily so . . .

The Sex Revolution Is A Myth

by Tom Fensch

The so-called sexual revolution is a myth, says one professor who has studied it, but there is one major change in sex behavior.

And that change is — males are more and more turning to Sweet Suzie — the girl next door for sexual contact instead of prostitutes.

"This is not a sexual revolution," says Ira Reiss, of the University of Iowa. "For a sexual revolution, you'd have to have changes in the attitudes of the churches, change in parents' views, political changes and changes in the law. This is only a minor but very important change — the key is, who the American male is having sexual contact with — now it's the girl next door.

"In the past, there were only two options open to the individual — either to be chaste or not. Now there is a third alternative — and it is an alternative that is now accepted openly — the right to be sexually selective. The choice is now individual.

"You can now choose your sexual standards like your political party. And your friends can not condemn it. They can't condemn the entire Democratic party, for instance, and thus they can't condemn all those who, in their minds, are permissive."

Professor Reiss has taken four years to write a book about the subject. It has just been published, under the academic title,

Professor Ira Reiss used 80,000 statistical tables in his new book.

The Social Context of Premarital Sexual Permissiveness. At $7.95, it's more expensive than a paperback copy of *Peyton Place*, but it's just as revealing.

It took 80,000 statistical tables to produce.

Reiss found that "those who oppose pre-marital sex are exactly those who maintain it."

Those who oppose pre-marital sex are mainly parents. And they maintain the system of pre-marital sex by agreeing with the courtship system —dating games—that everyone joins in.

"Parents advocate no pre-marital sexual relationships but also endorse courtship—a system of relative freedom — a system that encourages younger people to pick their own friends and do what they want to, go where they want to."

"The courtship system says, in effect, 'it's your own show.'

"Parents push love—they teach their daughters to value love—and love is the single most important aspect in premarital sex."

Some college professors have said that Reiss' study is the most important study of love and sex since the Kinsey books of a few years ago. There is a difference between the two men—Reiss investigates 'why'. Why people did what they did, why they did what they did with the sexual partners they did and why the results are important.

Kinsey was a reporter. He reported 'who did what with whom', according to Reiss.

And Reiss was scientific. He gathered his results exactly the way the television research people do—and the Gallup Poll—he got standard samples from across the country.

He didn't just talk with anyone who wanted to tell him about what they had done.

He studied1,500 adults and 1,200 college students.

"There is a gradually increasing acceptance of sex in general. The change is toward more equality between the sexes, more feminine acceptance of sexuality and more openess in discussing sex.

"The world has never been able to bring up even the majority of one generation of males to physical maturity as virgins. Thus the major shifts in sexual customs have involved changes in the accepted types of female partners.

"There is, however, little signs of outright promiscuity—either in males or females."

Is sex an area in which "anything goes," as one major magazine phrased it?

Not quite, Reiss says.

He found that nearly two-thirds of the students in the survey felt that their sexual standards were similar to their parents' standards.Seventy percent of the students who had pre-marital sex contacts were happy with their homelife.

Thus Reiss found little support for the claim that promicuity in younger people was a protest against their parents.

You can get Reiss' book at your nearest bookstore. But don't run out and buy it expecting anything sensational. It's a serious study. But well worth your time and money. ◆

June

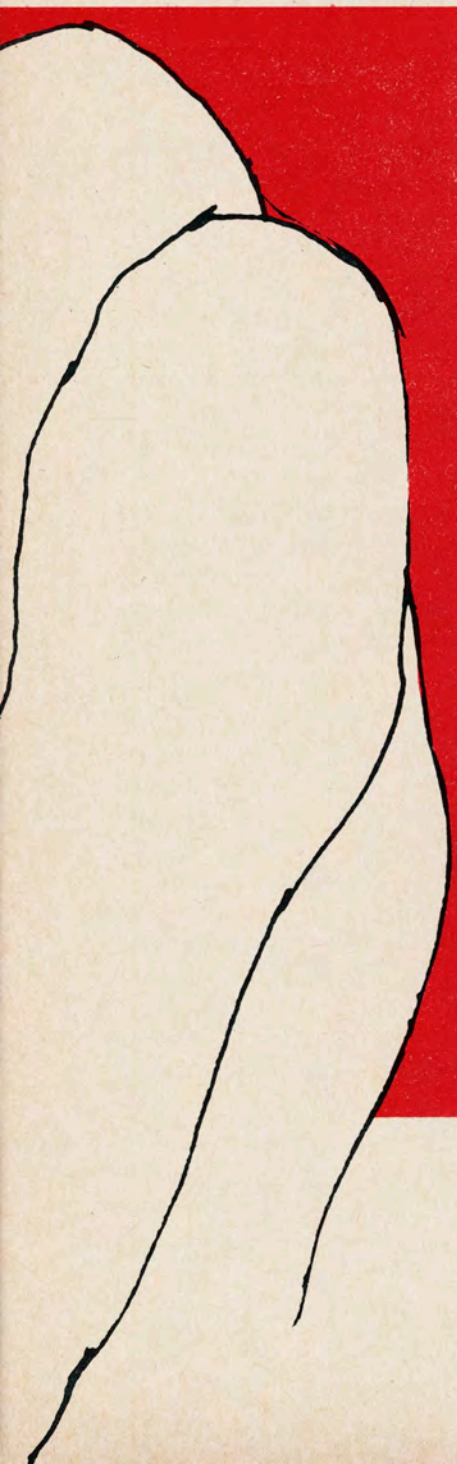
June considers herself a very lucky girl. Not because she's blessed with such a sensational figure but because she has always greatly enjoyed the work she has done; it never was work in her eyes but pleasure. Before she became a full-time model, which she loves being, she was a dance instructress at one of the large chains of dance studios. She was so fond of dancing she didn't really consider that work. Not the dancing part anyway. Fending off the clutches of some of her over-zealous pupils was something else. That

was a tough chore, but June says, surprisingly enough, there weren't too many eager beavers around and that, all in all, the dance teaching was a very enjoyable experience.

Actually it was one of the men who was taking lessons in the Frug from June who got her into modeling. This fellow was an amateur photographer. He took a few snapshots of June, showed them to a friend of his, a professional, who immediately hired June to pose for him. Thus a successful and lucrative career was launched. We should all dance with joy for that. ◆

The Merry Mattress Widow

There was only one thing she'd rather do than talk about sex . . .



by Theodore Pratt

At twenty-nine Grace Dunn's figure stayed voluptuous without showing any evidence of there being too much of it. She had full firm breasts that needed in no way to cheat, small waist, slim hips that were still very feminine, and excellent legs. She was striking looking rather than pretty or beautiful and because of that perhaps more attractive to men, who are apt to be awed by great beauty. Her dark eyes had the ability to flash and her generous mouth gave the promise of knowing how to kiss in more ways than one. Her thick and curly blue-black hair had mystery in it.

With all these attributes Grace possessed natural glamor and was an irritating refutation to the righteous who held that a life of flagrant dissipation led quickly to the grave, for

she seemed to thrive on it. She had been a widow for three years. Before that she was married for three years to a man who was sixty-two when he died. The manner of his death was a subject of enormous interest. Grace made no bones about it. "Fred died in our bed, in my arms, from a heart attack, while making love to me. Maybe it was brought on by sexual overexertion or maybe it was just the time for it. Anyway, that was the way he always said he wanted to die."

Grace lived in Coquina Beach on the southeast Gold Coast of Florida, in a jewel of a house on the oceanfront. Except by a small group who appreciated her, or new people who took her up for a time to see if everything they had heard about her could possibly be true, Grace was not accepted. The usual commentary about her went like this:

"It isn't because she sleeps with almost any man who comes along the pike; we don't mind that so much. It's because of the embarrassment when she talks about sex all the time. And when she gets loaded and makes speeches about it in public, well, it's disconcerting, to say the least."

Grace's usual discussion of the subject in sober private began with a frank and enthusiastic explanation of her marriage. "Everybody said the regulation things when I married a man well over twice my age. I was twenty-three and Fred was fifty-nine. He was a widower worth nearly a million dollars, so of course they said I only married him for his money. Hah! That was a laugh. Maybe I wouldn't have married him if he didn't have any money, but maybe I would have, because Fred had something else I wanted as well as my having something he wanted. Let me tell you I wouldn't have married him for ten million dollars if he didn't have that.

"Sure I'll tell you what this was, because I'm not afraid to talk about sex, the way most people are. What's wrong with sex, anyway? And why can't it be talked about right out, normally, like any other subject? It's a tradition with us to think of sex as something shameful when it should be the best thing in life. That's crazy, and—

"Oh, yes, I was going to tell you what my husband Fred had that I wanted. Well, just as he wanted my youth, I wanted his age. What do you mean, 'Huh'? Let me tell you. That's exactly what I wanted. That's because an older man knows how to make love, at least some of them do. And Fred did.

"Young fellows aren't the best lovers in the world. You take a young fellow now, what does he know? Oh, a few are fair, but they're pretty hard to find, and even if you do find one he's never as good at it as an older man. He can't because he's too quick on the trigger, if you know what I mean. Most young fellows aren't any good. Some of them can't last even to get started properly, but get too excited before anything is done and are finished before it's begun. Others put in a few seconds work for their country and think they've saved the nation, leaving a girl pretty unhappy, I can tell you.

"What I like, and what Fred was, is a man in his late fifties as he was. He was beginning to lose his powers, but not his desire. First, though, he had experience, and he appreciated a woman and what a woman, at least like me, wants. He gave it to me, thinking of me first and of himself second. Not that he didn't get what he wanted, too. But when he loved he didn't just take as most men do, but he gave, too, and gave first. He got pleasure out of giving, as each in a couple should.

"But the best thing about him was that he could last. There were two reasons he could. He was practised at control. Mostly, though, it was a second reason. This was that it took him as long at his age when I married him, as it does most women to get where they want to go. Toward the last it took him a lot longer. Well, now, to a woman who likes loving and plenty of it, and doesn't want it over with in a hurry, that's the kind of a man to have.

"Fred was even better than I've told you so far. A man his age can't complete things as often as a young fellow, who maybe can every day or even a number of times a day. But a man Fred's age —or at least Fred could—can get himself ready about any time and was able to love a girl even if he didn't go the entire distance. Why, Fred was good for an hour sometimes, and where would I get anybody else like that?

"In many ways I liked it best the times he would do that, when he'd keep on and on. It was wonderful. Even when he tried to succeed in completing things and failed, it never bothered me, and it never bothered him because he liked that part and he knew there was another day. He'd laugh and that's what he'd say, 'there's another day, Grace,' and I'd tell him, 'Any day you want, Fred. Any time of the day or night.'

"That way he never suffered from the shame of coming impotence, as most men do. And he used to tell me that I not only kept him going sexually longer than he would have been able to normally, but I even kept him living longer. Every year of the three we had together he told me I'd given him an extra year.

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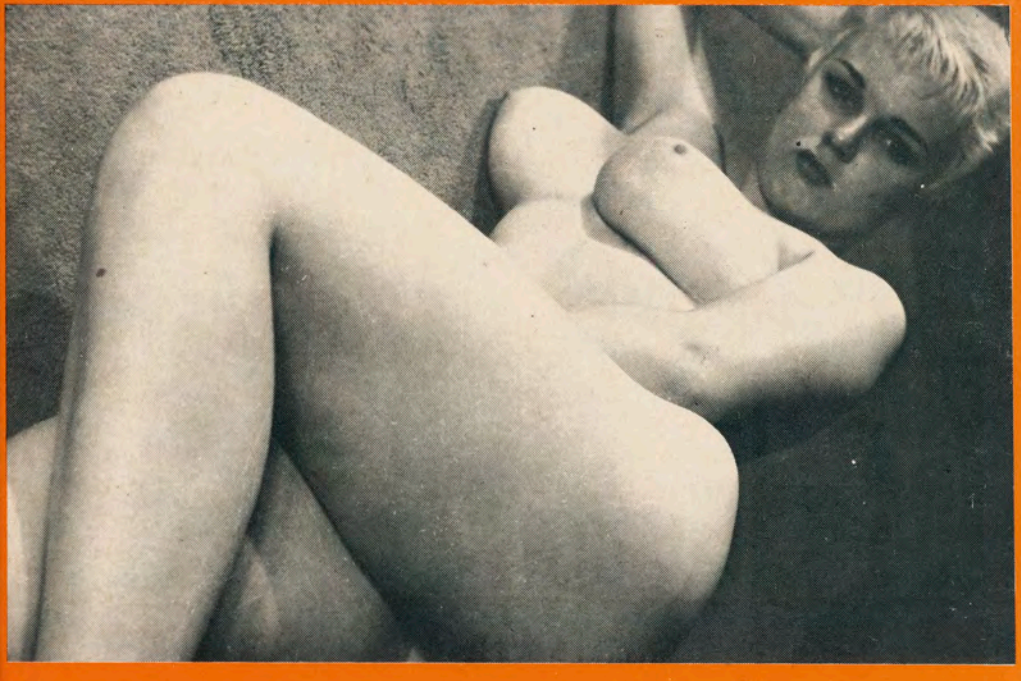
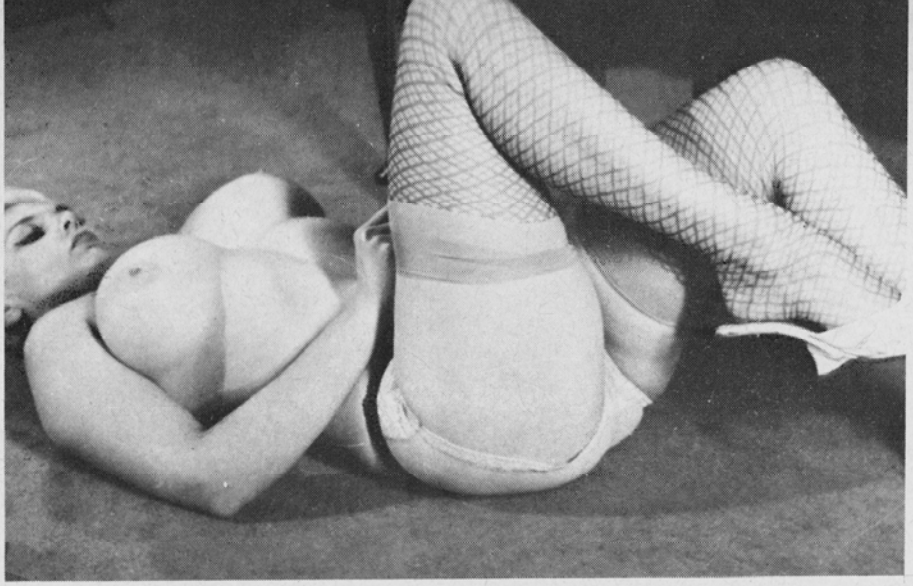
ZOE



When we saw Zoe for the first time we could do nothing but stare at her and drink in her beauty. Her natural charms and loveliness intoxicated us. Perhaps this is the reason why, out of several hundred aspiring models, she was hired by one of the largest whiskey distillers in the world for its year-round advertising campaign.

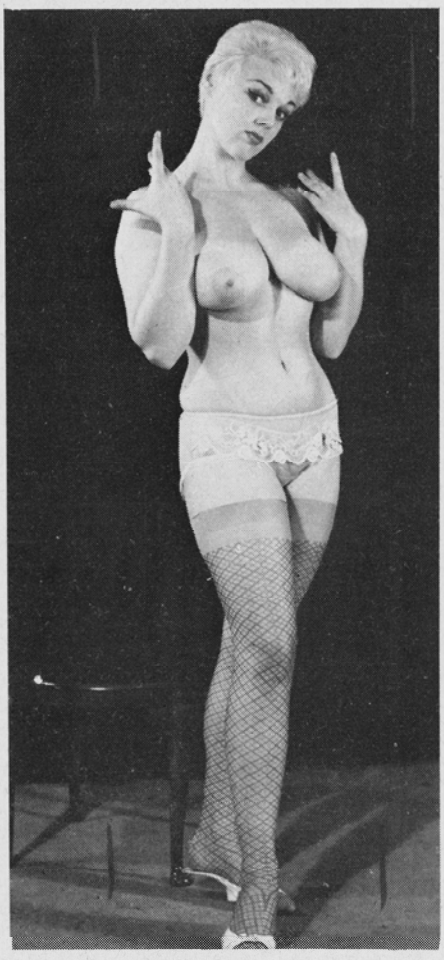
Being chosen to represent a whiskey company has had an effect on Zoe. She has become an expert on toasts. According to Zoe, it wasn't until the 17th century that peopled called a toast a toast. The term derived from a quaint English custom

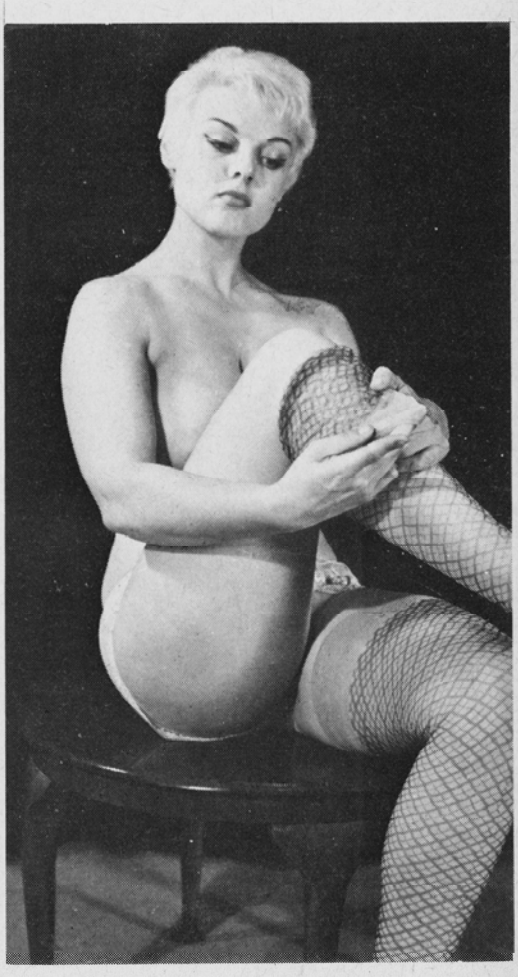


of floating a piece of toast in the drink to improve its flavor. The legend goes that a lord once visited a lady after her bath. The gallant gent filled a wineglass with the bath water and announced that he would drink to her health. His sensible sidekick advised him to pass up the drink and take the toast instead—meaning the pretty girl who had recently floated in that particular punch.

For a long time after that, ladies were called "toasts," and toasts were drunk only to ladies, and not too surprisingly, the ladies remain our best-toasted subjects.

Wherever men meet and bend their elbows, these toasts





are likely to be heard: "Here's to the seven temptations of man—six drinks and a woman."

"Here's to the land we love, and vice versa."

"Here's to you, fair maid, may God bless you and keep you—I wish I could afford to."

We'd like to close with a toast to Zoe. With a girl like her around we don't need whiskey to put a glow on us. ◆

"Look, miss, stop asking him if he misses you . . ."

REAL ADULT TV COMMERCIALS

by Lou Razze

It won't be long till television throws off its puritanical shackles . . .

What will television advertising be like say, in the year 2000? Considering the present brisk rate of change in our society, it's a pretty good bet that there'll be some fantastic additions to the products and services now offered.

However, like death, taxes and bad breath—you can be sure there is at least one thing that won't change—one constant—one eternal truth: the dumb-dumb-oriented format of television advertising.

FADE IN: TV COMMERCIALS
—A.D. 2000

SCENE: Two young women are sunning themselves on a luxurious Caribbean beach. Jane is lying on her stomach—Martha, on her back.

JANE

Martha, this resort is just a perfect vacation.

MARTHA
(glumly)

Maybe so, but I expected more than a sun tan for my money.

JANE
(immediately deducing the problem)

What's the matter—aren't you making any points with that moon pilot you've been dating?

MARTHA

No, he's been acting funny lately.

JANE

Really? How?

MARTHA

Well—as if I had small breasts or something.

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What Makes Part-Time Call Girls Click?

by Dr. A. Joseph Bursteln

"What's a nice girl like you doing in this game?" There's scarcely a call girl or prostitute who hasn't at one time or other been asked that question. Even worldly and sophisticated men are hard put to penetrate the inscrutability of the call girl's inner motives.

The call girl is a phenomena of modern times, the product of an affluent society. The price of practically everything has gone up- including sex. In the old days the services of a prostitute were cheap, her price fixed by the madam who made her establishment competitive with the many other houses that were anxious to do business. In times past even a selfish, money-hungry female knew better than to prostitute. The wages of sin just weren't high enough. But that's just the point. Today the wages of sin ARE high. Plenty high. That's why so many so-called "respectable" girls have become part-time call girls. It's

continued on page 31

A psychologist finds that there often are deep-rooted disturbances and compulsions

TAMMY

Give Tammy a modeling assignment in the woods and she's as happy as a kid in a playground. This is not too surprising as Tammy is an out-doors girl from the word go-go. Even as a youngster she used to spend all her spare time in the park. She climbed and swung from so many trees she was known as Tarzana. Taran had his apes, but Tammy kept getting prettier and prettier and she soon had her wolves. So many love-smitten swains followed her around that they be-

came known as Tammy and her wolfpack. So well-known in fact that the photographer on the local paper took a snapshot of them, featuring Tammy in a brief jungle costume, very brief. Somehow it reached the attention of some movie magnates and it wasn't long before Tammy was in Hollywood. Tammy has played small parts in a few pictures but oddly enough, not one of them has been a jungle movie where she feels she could be a standout. Well, in our opinion, she's a standout no matter what she's wearing — or not wearing. ◆

"I don't see any marriage, but I do see a whale of a shack-up!"

PART-TIME CALL GIRLS

continued from page 25

seldom realized that many thousands of part-time call girls are working on a temporary basis. Sudden financial difficulties that descend upon a girl may make her turn to prostitution—but only until the particular problem is solved. There's always the girl who has to pay the surgery and hospital bill for a recent operation. Possibly a member of the family is in financial difficulty and she wants to help him. Often, a college girl will be a part-time call girl but only till such time as she completes her education. The cost of plastic surgery generally being high, the morbidly self-conscious girl with the large and crooked nose will stop at nothing to have it corrected. The surgeon doesn't ask where she got the money. Of course, just plain desire for money motivates many if not most of them.

There are various psychological reasons why women become part-time call girls. One of them is *frigidity*. Men leave her sexually cold, she will complain, and she detests them for their inability to arouse her sensual feelings. Typically, she regards men with contempt and disdain. Suprisingly, the frigid call girl is often most successful, since she is able to detach her feelings from the sex act. She approaches the business in a cold, calculating way. Since men "do nothing" for her, she reasons, because they are unable to arouse her sexually, they might as well pay, reward her in the financial sense. This type of part-time call girl is a clever actress and fools even the shrewdest of men.

Other girls have *latent psychotic tendencies*. When an otherwise decent, "normal" woman suddenly and inexplicably yields to the temptation to prostitute herself on a part-time basis, she may be succumbing to an emotional disorder underlying the radical change in her personality. The girl who becomes a part-time call girl may do so as the first step toward the onset of a psychosis, a complete mental breakdown. To some extent, her departure from the so-called normal world into the world of vice is a sign she's losing her sense of identity.

"We find an astonishingly high percentage of schizo — phrenic women among prostitutes," says Dr. Fritz Wittels, Columbia University psychiatrist. Prostitutes of this type, according to Dr. Wittels, almost always have split personalities. Their schizoid personality enables them to continue their practices. Considering the large number of male patrons she must satisfy in one evening, such a schizophrenic prostitute must learn to split herself into two personalities.

Hatred of men and lesbian tendencies are other factors. Like the confidence trickster, this type of part-time call girl embarks upon her career in order hoax men, using every opportunity to cheat and humiliate them. Aggressive and hostile to men, using wiles as a way of confusing them, her only purpose is to get revenge against the male sex. Not surprisingly, her price is usually higher than that demanded by other call girls; her performance, quite spitefully, is almost always never satisfactory. She couldn't care less. Underneath it all, her hatred of men stems from her envy of them, her unconscious wish to be a man, something she knows is quite impossible. As a female, she sees herself as a sort of subhuman creature.

Ambition and career must be taken into account. The fringes of show business and the fashion model field are filled with young girls who slip into call girl careers almost without realizing it. For every one girl who has a successful career as and actress, model or dancer, thousands of others fall by the wayside. Yet, each is determined she's not to be the one to fail. Anxious to beat her competitor, the aspiring career girl is determined to be dressed in the best of style, live at a good address, improve herself with expensive dancing, singing and drama lessons. These cost money.

At first, she reasons, she will only temporarily prostitute herself, just to keep herself going and meet expenses until she gets the one important "break." Even as an unknown but working actress or entertainer, she may thus sustain herself between arrangements. Yet, as it gradually becomes obvious even to her that she's not going to make the grade, the bitter but aspiring starlet develops a deep sense of rage, a hostility against society in general. This is carefully concealed beneath her professional smile, an outer appearance of charm and sleekness. Men, she feels, are unfair for denying her a chance at success. She determines that they must "make it up" to her, compensate, "pay" her for the many hurts to her vanity.

For her, part-time prostitution is distorted into a sort of "show business." Her male clientele is regarded as the "audience." The stripping, the exhibiting of her nude body, the subsequent sexual act is thought of as the "performance". Like the successful star who has made the grade, the part-time call girl must constantly remind herself that she, too, is is demand and needed.

However she may appear in the eyes of a man, it's always best he approach the part-time call girl with caution. There's no telling what's going on in her mind or what she's capable of doing. By entering into prostitution, she's indicating a morbid fear of not being as good as other women. And little does she know that many of her customers have long suspected they're not as good as other males. Birds of a feather deserve each other. ◆

Making Out In Fun City

Is it true that in the great Metropolis, only non- New Yorkers score?

by Hugh Stevens

New York is for out-of-towners. I should know.

It's okay for guys from Iowa, Dixie or the Coast, even broad-A jerks from Boston. But for a born New Yorker—poison. Especially for a guy like me, who lives at home in Brooklyn with his original parents.

Even a New York guy who gives up home cooking for a flat of his own in the Village never really makes it. For such a character it's like play acting; you can spot him for a phoney a mile off.

Ever hear of a native New Yorker who made it big in Manhattan? A few here and there, maybe. Freaks! Mostly, New Yorkers are in a rut, deeper than the IRT subway. Especially when it comes to women, which is the point of my complaint.

Take away the out-of-towners, and New York would be the most puritan city on earth. New York women are chic (there's always Ohrbach's and Klein's) and as good looking as any. But they're prudes, conventional, marriage-hungry like no other chicks anywhere. Nobody'll go with them except a New Yorker who doesn't know better. For action, real action, you have to hook up with a gal from out of town. That's what I believe.

Trouble is how does a New York guy meet that out-of-town stuff?

Hell, I've tried everything: YWCA socials, college hops, pickups in the park, and bars. Mostly, I have a knack of winding up with virgins from Brooklyn or the Bronx. If I meet a broad, say from Kalamazoo or some other exotic place, she sizes me up quicker than I can lie about where I'm from.

No action, she says to herself—even if she has a room-mateless apartment. Because, for some strange reason, if a girl's going all the way with you she wants to do it in your apartment, not her's. At least, at first. And I don't have an apartment of my own. A car has no class. And a hotel room—well, already the romance is gone, the spontaneity is lost. Besides, who can find a hotel room these days at a moment's notice? The joints are monopolized—by out-of-towners.

All of which brings me to Greta.

There's this standing-room-only joint in the Village where they wear sweat shirts and sneakers and drink beer, and they practice segregation: out-of-town broads snuggle with out-of-town guys, and the New York boys drink alone.

I dropped in one Friday night, and who do I run into but a guy I used to know from the old neighborhood in Brooklyn.

"Chester, Chester Kraus!" this Stanley says effusively. "Good to see ya, fella." Quick, hard handshake.

This Stanley flipped me. I could hardly recognize him. He used to be one helluva punchball player. Could hit the length of two sewers with a Spalding rubber ball. Seems he went to an out-of-town school—Iowa or Idaho somewheres. So now he talked real midwestern like a network announcer, worked in an ad agency, had his own flat in the Village. He seemed to be passing as an out-of-towner—successfully.

This story has nothing to do with Stanley except that right then and there he introduced me to Greta, finished his Piels and disappeared. Why he'd want to ditch a dish like Greta stumped me. Unless he had turned swishy, which is possible even for ex-punchball players from Brooklyn.

Greta was tall, blonde and stacked. Gorgeous. She smoked filter cigarettes in a long, red holder which matched her nail polish and lipstick. She had a lovely set of green eyes which gave her face the inscrutable look of a lioness.

"Where you from?" I asked, desperately casual.

"I'm from out of town," she said dully.

I knew it, I knew it. Who else but a non-New York dame would have such a class, such freezing sophistication?

"Me too," I said hastily. She didn't seem to give a damn, just sipped her brew slowly as if it were champagne.

I tried to stir up a conversation. But I was lousy at it, and Greta didn't help. She just looked through me toward the back of the joint where a crowd was beginning to sing folk songs. I glanced back there and saw Stanley, guitar in lap, Foggy Foggy Dew-ing it, a regular Burl Ives.

Back to Greta. Her disinterest in me wasn't too disturbing. It was a relief in a way. After all, I'm a realist. I'm a Chevy guy. This dame was a Cadillac.

Anyway, I had four or five beers to her one. The hops hopped me up. I got up the courage to ask her and she consented vaguely to go for a drive. I spent the next couple of hours showing her the Hudson River along the West Side Highway, and talking up a storm like a disc jockey when the record player broke down. Useless. She said hardly anything. What the hell! It would have taken a Rock Hudson to defrost this refrigerator.

I flicked on the radio. It was a pleasure to hear a human voice again—even a pitchman touting low-priced vitamins.

"Awful, those commercials," I commented for her benefit.

"Drop me off at the Barbizon," she replied.

When she mentioned that high rent nunnery, I was ready to call it a night. Still, as I steered crosstown, hope sprang eternal, as they say. It wasn't hope, really. More, challenge. I'd be kicking myself for the next six months if I didn't make at least one pass at this fresh-frozen tomato. So I pulled the car into the curb just beyond the Barbizon's entrance, reared back, and flung my puckered lips at hers.

Bull's eye. No resistance. No protest. Nothing much except the taste of cold lipstick. I tried again. Same story.

Then, dead-pan, pretty pretty dead-pan, she reached into her handbag, and extracted a ball point pen and a pad of paper.

"Give your phone number," she said. "I'll call you."

Flustered though I was, I managed to think straight. I gave her my office number. There's prestige in having a dame call you at the office. Besides, I didn't want her calling me at home and having mom get into a gabfest with her.

Greta opened the door on her side, and got out.

Don't bother coming with me," she said. "I know the way."

I watched her go into the hotel lobby, shrugged, drove off in the direction of Brooklyn. It was weird. But strangest thing of all, she did call me at the office a few days later.

* * *

Now I needed a name—some-

continued on page 50

Eloise

Eloise is so breathtakingly alive and vital-looking that it comes as a surprise that she recently played the part of a mannequin in a movie. Eloise explains that it was an experimental film and she played the leading role. It was produced, directed, written and filmed by a budding genius named Julio. During the days, Julio works in the sewers and at

nights he works on underground pictures. He got the idea for this particular movie from a Yugoslavian short-story whose title he translates as "The Revolt of the Mannequins" or "Who Screwed Off My Arm?"

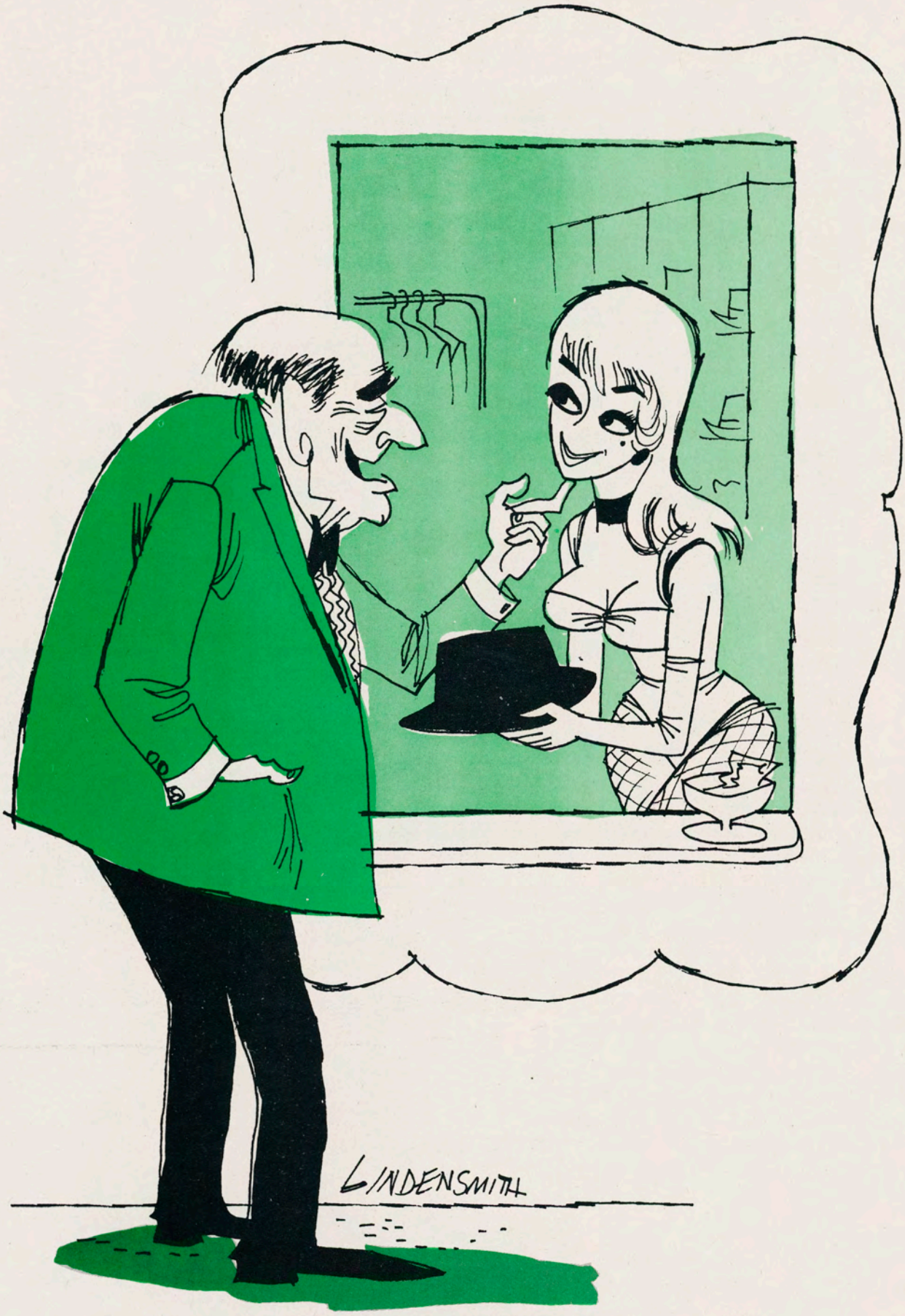
The entire action takes place in and about a department store warehouse where life-size mannequins are stored. When the shop closes one evening, one of the mannequins, our Eloise, starts trying on wigs—first a red one, then a brunette one—but they do nothing for her. Then she pulls out a blonde wig, and sure enough—it turns out that blondes have more fun than anyone, be-

Gem of the Month

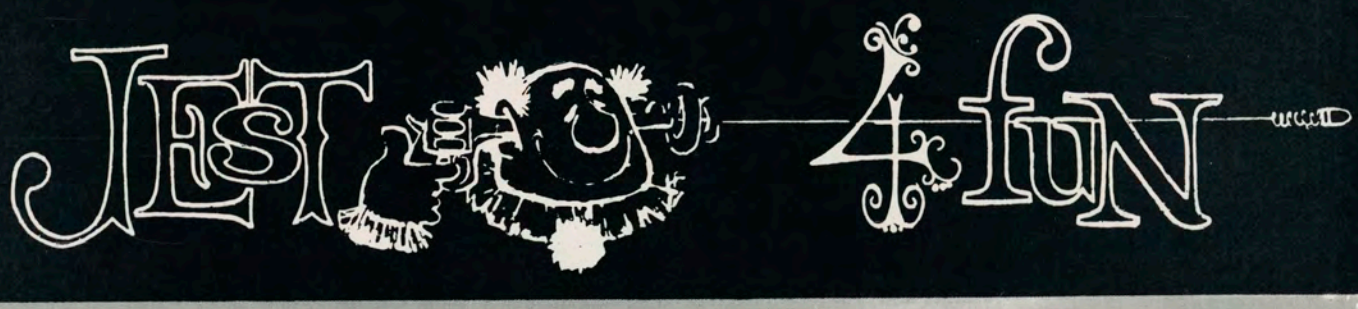
cause it changes the mannequin into a flesh-and-blood doll. The other mannequins resent this, although (as in all art films) the reason is never made clear, and they kill her by pulling her apart.

Producer-director Julio is so confident the picture will be a winner that he is already working on a sequel. In it, a real-life model tries on a red wig, and presto—she turns into a doll-like mannequin. This picture will be called either "The Return of the Mannequins" or "Don't Pull My Arm — Socket."

Eloise says she doubts if she will appear in Julio's next picture. We say that with her appearance, any place she appears is OK with us. ◆



"Come along with me, my dear, and help me re-write my will?"



Did you hear about the new deodorant called "Gone"? You spray it all over yourself and you disappear and everybody stands around and wonders where the hell the smell is coming from.

*

Breeding isn't everything, but we'd sure hate to give it up.

*

Then there's the burlesk queen who tells jokes during her act — sort of a comic strip.

*

The service man had just missed the train back to his base. "Honey," he said sadly, "now we're both in trouble."

*

The two old maids got tired of using candles — so they had their house wired for electricity.

*

At the Bar: I want some Old Taylor whiskey.

Barmaid: Well, make up your mind; I have both.

*

Mr. Jones believed he was entitled to one night out alone each week. Every Tuesday night he went out. One Tuesday he went out and didn't return for five years. When he did come back, his wife was so happy to see him that she phoned all of their friends and invited them over.

"What are you doing?" asked Mr. Jones.

"I'm arranging a welcome home party for you tonight," she replied.

"What," protested her husband, "on a Tuesday, my night out!"

*

There is a very simple reason why squirrels don't have as many young as rabbits: It's because making love in the trees is strictly for the birds.

*

No, Maisie, a bushwhacker isn't a park policeman.

*

Jim: What's the difference between a sewing machine and a sweater girl?

Jack: I dunno. What's the difference?

Jim: The sewing machine has only one bobbin.

*

The two bulls in the pasture were shivering from the cold. Finally, one bull declared in a loud voice, "I'm cold as hell. I'm going to the barn and slip into a jersey."

*

There was a young lady from France
Who thought that she'd just take a chance
She let herself go for an hour or so.
And now all her sisters are aunts.

*

The cause of so many divorces is the same old tale.

*

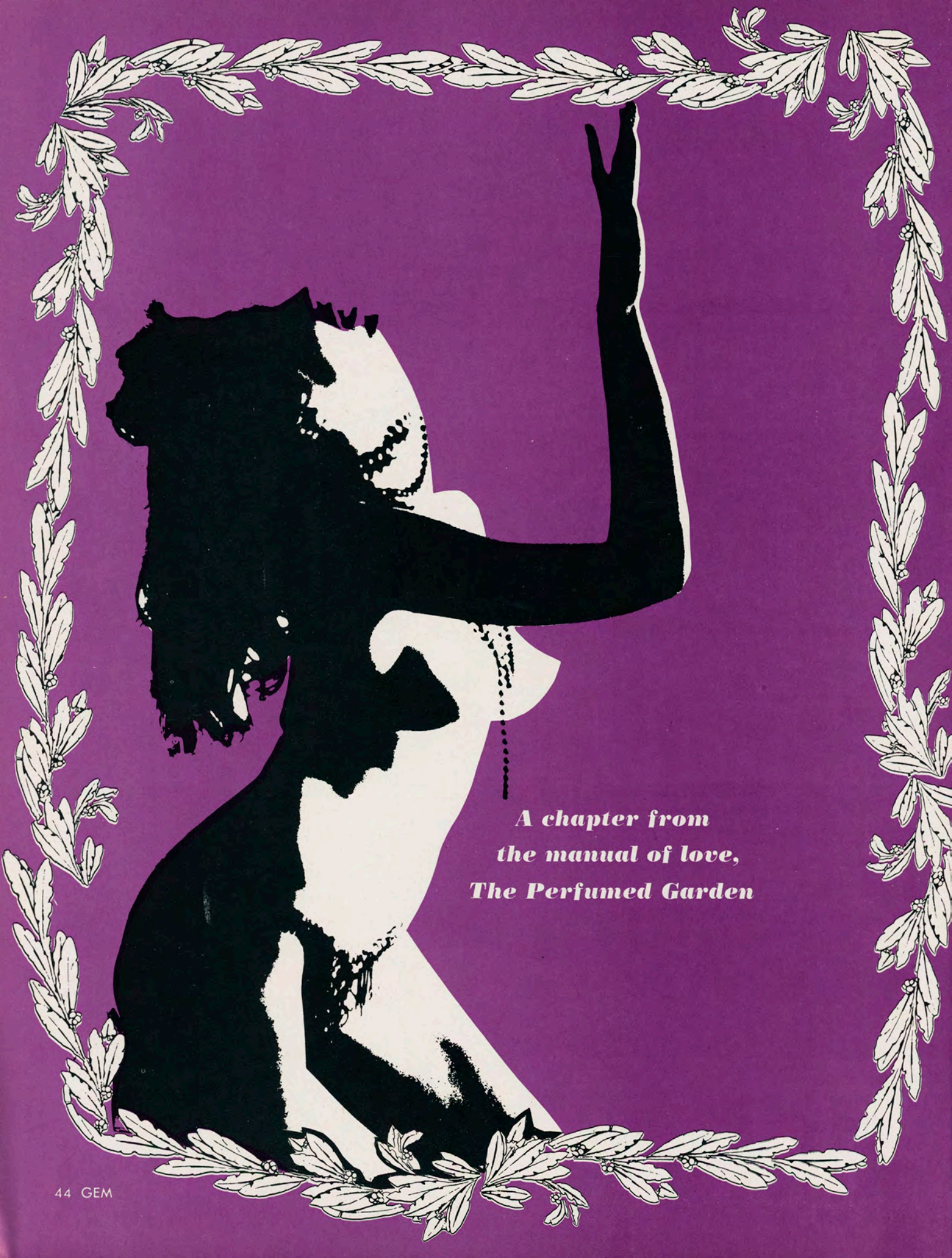
In only one day, a woman lost 15 pounds at a weight-reducing salon. One of the machines tore off her leg.

*

I met a shrewd nude in Bermuda;
She was shrewd but I proved to be shrewder.
She said it was crude to be wooed in the nude,
But I proved to be cruder, shrewder
And I wooed her.

*

Then there's the chap who says he and his wife have had five happy years together — and five out of fifteen isn't bad.



A chapter from
the manual of love,
The Perfumed Garden

Breezy Stories From The Past

Oh, Those Arabian Nights

There is a story that once there lived a king named Mamoum, who had a court fool of the name of Bahaloul, who amused the princes and Vizirs.

One day this buffoon appeared before the King and so pleased him with his great wit and facility with words that as a gesture of his appreciation, the King Mamoum gave to Bahloul his golden robe, a most beautiful vestment.

Bahloul went in high spirits towards the dwelling of the Grand Vizir. Just then Hamdonna looked from the height of her palace in that direction, and saw him. She said to her handmaid, "By the God of the temple of Mecca! There is Bahloul dressed in a fine gold-worked robe! How can I manage to get possession of the same?"

The maid said, "Oh, my mistress, you would not know how to get hold of that robe."

Hamdonna answered, "I have thought of a trick whereby to achieve my ends, and I shall get the robe from him."

"Bahloul is a sly man," replied the maid. "People think generally that they can make fun of him; but, for God, it is he who makes fun of them. Give up the idea, mistress mine, and take care that you do not fall into the snare which you intend setting for him."

(continued on following page)

But Handonna said again, "It must be done!" She then sent her maid to Bahloul, to tell him that he should come to her.

He said, "By the blessing of God, to him who calls you, you shall make answer," and went to Hamdonna.

Hamdonna welcomed him and said: "Oh, Bahloul, I believe you come to me to hear me sing." He replied: "Most certainly, oh, my mistress! You have a marvelous gift for singing."

"I also think that after having listened to my songs, you will be pleased to take some refreshments."

"Yes," said he.

Then she began to sing admirably, so as to make people who listened die with love.

After Bahloul had heard her sing, refreshments were served; he ate, and he drank. Then she said to him: "I do not know why, but I fancy you would gladly take off your robe, to make me a present of it." And Bahloul answered: "Oh, my mistress! I have sworn to give it to her to whom I have done as a man does to a woman."

"Do you know what that is, Bahloul?" said she.

"Do I know it?" replied he. "I, who am instructing God's creatures in that science? It is I who make them copulate in love, who initiate them in the delights a female can give, show them how one must caress a woman, and what will excite and satisfy her. Oh, my mistress, who should know if not I?"

Hamdonna was the daughter of Mamoum, and the wife of the Grand Vizir. She was endowed with the most perfect beauty; of superb figure and harmonious form. No one in her time surpassed her in grace and perfection. Heroes on seeing her became humble and submissive, and looked down to the ground for fear of temptation, so many charms and perfections had God lavished upon her. Those who looked steadily at her were troubled in their mind, and oh! how many heroes imperilled themselves for her sake. For this very reason Bahloul had always avoided meeting her for fear of succumbing to the temptation; and, apprehensive for his peace of mind, had never, until then, been in her presence.

Bahloul began to converse with her. Now he looked at her and anon bent his eyes to the ground, fearful of not being able to command his passion. Hamdonna burnt with desire to have the robe, and he would not give it up without being paid.

"What price do you demand?" she asked. To which he replied, "You, O apple of my eye . . . I will make you so happy. No man knows women better than I; they are the occupation of my life. No one has studied all their concerns more than I. I know what they are fond of; for learn, oh, lady mine, that men choose different occupations according to their genius and their bent. The one takes, the other gives; this one sells, the other buys. My only thought is of love and of the possession of beautiful women."

While Hamdonna was listening, she said to herself: "I shall give myself up to him," and now, "No, I will not." During this uncertainty she felt a yearning for pleasure deep within her parts privy; and the devil made flow from her natural parts a moisture, the forerunner of pleasure. She then no longer combated her desire to cohabit with him, and reassured herself by the thought: "If this Bahloul, after having had his pleasure with me, should divulge it, no one will believe his words."

She requested him to divest himself of his robe and to come into her room, but Bahloul replied: "I shall not undress till I have sated my desire, O apple of my eye."

Then Hamdonna rose, trembling with excitment for what was to follow; she undid her girdle, and left the room, Bahloul following her and thinking: "Am I really awake or is this a dream?" He walked after her till she had entered her boudoir. Then she threw herself on a couch of silk, which was rounded on the top like a vault, lifted her clothes up over her thighs, trembling all over, and all the beauty which God had given her was in Bahloul's arms.

Bahloul examined the belly of Hamdonna, round like an elegant cupola, his eyes dwelt upon a navel which was like a pearl in a golden cup; and descending lower down there was a beautiful piece of nature's workmanship, and the whiteness and shape of her thighs surprised him.

Then he pressed Hamdonna in a passionate embrace, and soon saw the animation leave her face; she seemed almost unconscious.

Bahloul said to her: "Why do I see you so troubled and beside yourself?" And she answered: "Leave me, O son of a debauched woman! By God, I am like a mare in heat and you continue to excite me still more with your words, and what words! They should set any woman on fire, if she was the purest creature in the world. You will insist in making me succumb by your talk and your verses."

Bahloul answered: "Am I then not like your husband?" "Yes," she said, "but a woman gets heat on account of the man, as a mare on account of the horse, whether the man be the husband or not; with this difference, however, that the mare gets lusty only at certain periods of the year, and only then receives the stallion, while a woman can always be made rampant by words of love. Both these dispositions have met within me, and, as my husband is absent, make haste, for he will soon be back."

Bahloul replied: "Oh, my mistress, my loins hurt me and prevent me mounting upon you. You take the man's position, and then take my robe and let me depart."

Then he laid himself down in the position the woman takes in receiving a man. Hamdonna threw herself upon Bahloul and said: "How lascivious has God made woman, and sexually indefatable after her

continued on page 66

Female movie stars have insured their legs and bosoms. So why shouldn't a guy insure his potency?

by Will Little

Not since the dark days of the depression back in the early thirties has an insurance company gone bankrupt. *Allied Insurance Inc.* was the exception. Just last year, the company folded and, although three members of the board of directors went to jail for the mishandling of funds, the true facts never came out.

Actually, at the suggestion of an eager-beaver salesman, *Allied* began insuring "Male Potency." This insurance, of course, wasn't advertised since it really wasn't legal, and it was offered only to a very restricted list of potential clients, all of whom had to be extremely wealthy and to have had some reputation as a playboy.

Although the premium was very high, almost all of the potential clients took out huge policies — especially since only luscious girls sold this type of insurance and there was a most novel form of examination to check if the potential policy holder was in proper physical condition to take out a PP (Potency Policy).

In fact, *Allied* sold more policies in this specialized field than they expected. When the 36-year old president of *Motor Bikes* called and asked to take out a two million dollar policy, the directors got so excited they forgot to wonder why a 36-year old man would be worrying about his potency. In fact, they were so eager to get their hands on the tremendous premium they even waived the usual examination which was usually one of the factors that helped sell the insurance.

A few months later, *Allied Insurance, Inc.* was startled when they found a claim for two million dollars. The president of *Motor Bikes* had written in stating that he had become impotent. Like any other insurance company, *Allied* didn't pay off until they had checked, counter-checked, etc.

The most beautiful examiners reported that the claim was true. Even the private eye, in this case an unbelievable beauty who was magnificently stacked and who tried every trick in the book, confirmed the claim. *Allied* had no choice but to pay and go bankrupt. The ironic part of it is that if they had sent a male investigator to check on the 36-year-old claimant, they might never have had to pay the claim. ◆

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ADULT TV COMMERCIALS

continued from page 23

JANE
(wisely)
Well, if that's the problem—why don't you do what thousands of women with small mammary glands are doing?

MARTHA
(sitting up—interested)
What's that?

JANE
They're getting Swensen's Self-Injecting Silicone Preparation. Why you can have larger, lovelier breasts in less time than it takes to adjust your Malthusian belt.
Jane rolls over and sits up. She wears a topless swim suit.
I did!

MARTHA
(sad again)
Oh, but that must be expensive.

JANE
Heaven's no! The cost is amazingly low: less than ten dollars per breast!

MARTHA
(excited)
Really? Why at that price—I can afford to have "both" of them done!
Jane looks into camera. Smiles. Jiggles her breasts.

JANE
Available at better drug counters—everywhere!

* * *

SCENE: A well-dressed announcer roams through a busy coffee shop. He carries a microphone in one hand and several small white cubes in the other. He stops a matronly-looking woman who has just entered.

ANNOUNCER
Excuse me, madam. (holding out cube) Would you try this?

WOMAN
Sure. (she gulps down the cube) . . . Say, what a nice glow that gives you. What was it?

ANNOUNCER
(proudly)
That was a Stanka LSD Cubelet.

WOMAN
(amazed)
Really? (she snatches another cube from his hand and swallows it) I always thought the Stanka people made weak acid. Why, this is even better than my regular jag. (pointing into the air) Ohhh, look at the pretty butterflies!

ANNOUNCER
Do you think you might switch to Stanka?

WOMAN
Oh yes!

ANNOUNCER
Good. You know, Stanka can actually produce more visions than six quarts of bourbon, ten clouts on the head with a truncheon—or a dozen bananas soaked in glue.

WOMAN
(diving off table top)
I know! I know!

ANNOUNCER
(turning to camera—calmly)
Stanka's LSD Cubelets: a euphoric and really pleasant hallucinant. Try some day.

* * *

SCENE: A scenic outdoor park in which men and women nudes and semi-nudes are happily frolicing, laughing and making love. We watch them for a moment and then an announcer, immaculately dressed in a business suit, carrying an aerosol spray can in one hand and a letter in the other —steps into the scene.

ANNOUNCER
Recently, we received a letter from one of our viewers. He asked, (reading letter) "Will an atomic aerosol spray deodorant stop perspiration at an orgy?" (looking up) For an aswer, we traveled here to Orgyland in Manheim, California and asked ordinary bachant, Fred Pellets that question. (turning to nude youth) Fred?

FRED
(panting and perspiring)
I've been coming to Orgyland for, oh, two or three years now. When I first started coming I found a lot of the girls kinda shyed away from me. Then, my friend, Norstand, put me on to Center-Guard—the deoderant in the convenient atomic spray can.
Fred takes the can from the announcer and begins spraying himself—leaving no part untouched. As the haze from the spray begins to settle, a group of young maidens rush in and begin dragging Fred off. We zoom in for a close-up of Fred who winks and shouts happily:
Play it smart fellows—get Center-Guard today! . . . But don't use *too* much!

* * *

SCENE: Two corpses, packed in ice, lying side by side. On the chest of the first there is a card which reads, "Crosby Cryonics Co." This corpse has a cold but cheerful smile on his face. The second corpse's card reads, "X Brand Cryonics Co." This one is frowning and appears to be in much poorer condition. He is also the victim of bad lighting. An announcer (alive) moves into the picture.

ANNOUNCER
(pointing to Crosby corpse)
Show us a nice complexion—and we'll show you a Crosby Cryonics corpse. (sneering, he points to the X Brand corpse) Now, take a look at this fellow. When he died, he was frozen by a less expensive but inferior company . . . When you're frozen, why not spend a few dollars more for the very best so that when you're thawed you can say—

CROSBY CORPSE
(brightly—as he pops up from the ice)
I was frozen the Crosby Cryonics way! ◆

MAKING OUT IN N. Y.

continued from page 34

thing respectable but inconspicuous.

When the room clerk shoved the registry card in front of me, I made the decision. I rejected Eisenhower, Truman, Smith and Jones, and inked in "Mr. and Mrs. Chester Funston."

"Double or twins?" the clerk asked.

"Double bed," Greta said coolly. "And do hurry, Chester. I still want to do some shopping today."

"We'll be just a moment, Mrs. Funston," the clerk said, banging the bell on the desk. "Front!"

A bellhop jerked my battered valise from the floor. I eyed it worriedly. All I needed now was for the lock to spring and scatter the contents in the lobby. I had filled the suitcase with stuff hastily scraped together from the trunk of my Chevy.

"I have a fitting at Bergdorf's," Greta announced, taking my arm. "Do you want to come along, dear?"

"I'll see."

Brother, was she laying it on!

In the elevator, the bellhop bugged me. That bastard had wise guy tattooed on his kisser. His beady little eyes hopped from check point to check point: from Greta's legs to her bosom to the wedding band on her hand to the nervous tapping of my right foot. The picture registered in a dirty smirk on his fat lips.

The name, Funston, cut no ice with the room clerk. Room 805 was next to the elevator shaft. It looked out on the courtyard, walled in by the hotel turning in on itself with a face of dingy yellow brick like nicotine-stained teeth.

The bellhop fussed with the blinds and the towels, and gave us the "do you want some ice?" bit. Finally, he grabbed his half buck with less than a thank you and more than a smile. At last, Greta and I were alone.

"You were so nervous," she said, flopping on the bed. "Like we were real honeymooners or something."

I stared at the highlights in her blonde hair, and couldn't quite believe this was happening. A few weeks ago, she was as forbidding as a Vogue fashion photograph and as silent. Now there was an easy familiarity and a gaity about her, and the mask of sophistication was gone.

"It cost me seventy-five cents," she said, wiggling her ringed finger. "Woolworth's finest. Just so we can look respectable. Isn't it a laugh, Mr. Funston?"

My eyes traced the long, clean line of her limbs to the knees, half curtained by her skirt.

"Let me see what's in the suitcase," she blurted out, springing to her feet.

There was childlike glee on her face as she unlocked the dilapidated valise. Her giggles exploded into laughter when she reached in and pulled out, in succession, a can of Simonize wax, an old container of tennis balls, a golf cap, dirty rags, a pair of torn sneakers, and a fifth of scotch.

"Our trousseau," she murmured, and I slid my arms around her and kissed the nape of her neck.

"You're a funy guy, Chester," she said. "I mean I thought you'd never ask me to a hotel room. I kept hinting and all."

I kissed her lips, and her body responded like a Thunderbird to the ignition key.

"Eat later?" she breathed, and

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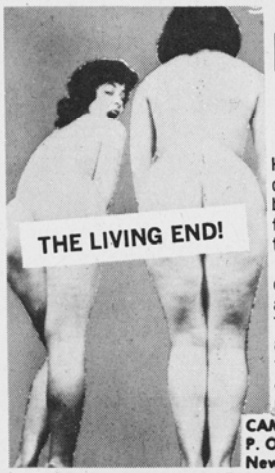

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I helped her undress.

Sunlight, filtering through the dirty windows, toyed with our toes. Greta was knowing, giving, animal-like in free passion. She was the distilled essence of woman, unencumbered by thoughts which even now bothered me—like how was I going to explain to my mother this night away from home?

Later, ages later, dusk becoming night, we rested quietly, flank to cool flank. In the half darkness, her eyes were fathoms deep, liquidy and luminescent like a lioness'. And I was a lion, calm, powerful, masterful and proud in the cool, still jungle. And free.

There were no demands in these leonine eyes, no guilt, no misgivings, no reproach. Just a kind of torpid contentment, a happy glow, partly veiled by her heavy eye lids. She was woman, all woman—servile, but in full command. She was sophistication that needed no mascara, no lipstick, no long cigarette holder. Man, these out-of-town women!

I was about to say something—I didn't know what except that it would be appropriate and corny—when she turned on the bed lamp.

"I'm hungry," she said. "Let's eat."

And the magic evaporated, leaving reality's residue, and me a tongue-tied poet.

* * *

"Order me another, lover," Greta said, gulping the martini. "With two olives."

"Slow down. You've had two already," I said.

"I'm thirsty. You know sex makes me thirsty."

Reluctantly, I signalled the waiter.

"Two more, Mr. Funston?" he said.

"Just one. For the lady. Two olives."

Greta snickered. "Mr. Funston's worried the children might think we're alcoholics," she said.

"And how are the little ones?" the waiter asked with a tip-minded smile.

"As you may know, 97% of the human body is water but I'm afraid somewhere along the line you've had a drought."

"Nora and Billy are just fine, thank you," she said. "But little Chester Jr. is acting up. Teething you know."

For weeks now, she'd been playing this game about the kiddies. It was beginning to gripe me. But she was slightly potted now, and there was no use making a fuss about it.

The waiter produced the martini, and Greta dove into it. I'd never seen her drink like this before. Something was troubling her. Me, too. I tried to remember that first time in the hotel room. It seemed so long ago. She had a kind of quiet dignity then, and a kind of serenity. Now she was different—jumpy, loud, and coarse at times.

"Whoever said a martini tastes like Fitch's shampoo was right," she declared. "But it's just what I needed. My tonsils have dandruff."

Maybe I was looking for flaws. I studied her face. No flaws there. The long, blonde eye lashes, the pert tilt of the nose, the full lips—these still pleased me. But there was a growing tension between us. I could feel it, and I blamed her for it.

"Ches," she said, "park on the now?" she asked thickly.

So that was it. She was as subtle as a fish peddler.

"Dammit, who's keeping score?" I exploded. I knew the score too damn well. Three months, a dozen Saturdays in the hotel—love, dinner, love.

"Don't be angry," she said apologetically. "I'm not hinting. Just wondering if we knew each other long enough to have three kids. One a month. We could do it. I'm

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fertile as hell, you know."

Maybe it was too perfect at the beginning. Maybe it was turning sour now. Those things happen, I told myself. No use getting morbid about it. It was her damn fault anyway—all this talk about how long we'd been going together, and about kids and fertility. They were the possessive thoughts of a typical female predator. Where the hell was that carefree lioness?

I sat up straight in my chair, took a deep breath, tried to shake off the gloom. Chester, ole boy, I told myself sternly, the time has come for straight talk. Break it off now before it gets sloppy. I met that dictum with native American courage:

"Greta," I said forcefully, "how about some prime ribs of beef?"

"Another Fitch's," she replied.

It was after nine p.m. when I checked out of the hotel, with the beatup valise in one hand, and reeling Greta in the other. She plopped into the car, and I piloted for the Barbizon.

"Let's just drive somewhere," she said weakly. "Like to Coney Island. I'd like to look at the ocean in the moonlight, and just talk."

She was forcing the issue, cutting her own throat. But I drove to Coney Island. I figured it was the decent thing to do—one final magnanimous gesture before I blew the whistle.

No sooner did I enter the tunnel toward Brooklyn when Greta began to babble an endless, drunken confessional. I plugged my ears with thoughts of my own, drafting and rehearsing my farewell address:

"Greta, my dear," I would say. "It's been a tremendous experience, tremendous. I'll remember you always. But a beautiful girl like you has to think of her future. Me? I'm not good enough for you. It just couldn't work . . ."

Nothing original, mind you. Just plain, hard, negative sell. And if that didn't work, I'd deliver the crusher: "Greta, I'm a fraud. I'm

continued on page 60

GEORGIA

Our photographer found Georgia in, of all places, a school for Private Eyes. Before this, he tells us, Georgia was thinking of becoming a coroner, but she changed her mind when she found out that she'd have to take a stiff exam. She got the idea of becoming a Private Eye from a girlfriend, Flo, who was earning big money as a Counter Spy—a department store detective. Of course one of the reasons Flo was earning such big money is that she is cross-eyed and the shoplifters couldn't tell which of them she was watching.

Georgia was also told that there is good money in becoming a

hotel house-detective but one has to be at the peek of the profession to get such a job.

Official police work doesn't interest our Georgy girl. If you flub a case as a Private Eye no one knows about it except you and your client, whereas the police are always having pressure put on them by the newspapers. The pressure gets so hot at times that the police have been known to go out and solve crimes not yet committed.

Of course Georgia admits that the police, on the whole, are more

efficient than Private Eyes. Her teacher, for example, is an active Private Eye and Georgia is certain he couldn't protect a piece of cheese from a sick mouse. However, being a Private Eye is much more fun. Her first lesson, for example, was to investigate her own private life. From that moment on, she says, she became just a shadow of her former self. Georgia admits the whole bit is just for kicks. She's certain that the only thing she could run down is an alley. We disagree. We can't think of any male who wouldn't gladly surrender to a Private Eye with her shape and looks. ◆

MAKING OUT IN N. Y.

continued from page 54

not from out-of-town. I live at home with mom and pop with a pennant from Boy's High on the wall."

But now and then, Greta got through to me:

"That first time in the hotel. It really was my first time. It was wonderful. Like a tune from that Eye-talian opera."

And, "I fought against you all the way. But I couldn't win I knew it that first time you kissed me."

Just plain, hard, positive sell. And, on me, it worked. As I saw the lights of Coney Island shimmering up against the parachute jump, I began to have second thoughts. Why was I panicking? Greta was beautiful and warm and obviously nuts about me. She wasn't too dumb as girls go, and she looked terrific on my arm. I could do worse, a lot worse. So the kid wants to get married. You can't damn her for that. Even girls from out of town get married eventually, I supposed.

"Ches," she said, 'park on the next block."

I did. The light of a street lamp filtered through a tree and came through the windshield like moonlight in the jungle. I kissed her, and she was a lioness again with that all-knowing, all-yours look in her big green eyes. And I was a lion again, her lion. I held her tight, my nose against the cool fragrance of her cheek, and we could hear the ocean surf in the distance.

"Ches," she said after a while, "there's something, something I never told you."

Her eyes were misty, and I could feel her heart thumping. Finally, she blurted it out:

"Now, don't get sore. I'm not from out-of-town. I don't live at the Barbizon. I live here on this block in that dumpy house with the busted stoop. We don't even have a phone in the house which is why I phone you for dates."

At first I was stunned—like a guy who just got blocked by Ray Nietchke. I pulled my arms off her, and must have blinked a few times like a punchy pug. The next thing I knew she had tears racing down her cheeks, and she was screaming at me:

"Don't you dare look at me like that! You, you phoney, you. You're no more from out-of-town than I am. I checked up on you a long time ago. I work for the Credit Bureau. I know your credit rating, your salary, where you live. And they all stink!"

I blew sky high. I don't remember what I yelled, what I did, or what she did. All I know is that later, somehow, I found myself alone in the car, barrelling along the Belt Parkway, cursing her, myself, the Chevy and everything else in sight. Now I knew why that rat Stanley had shoved her on me. She was phoney, rotten, conniving, bitchy. I should have known all along. Only a New York dame is that predatory, that marriage-hungry. And she called me a phoney! That I could never forgive. Never!

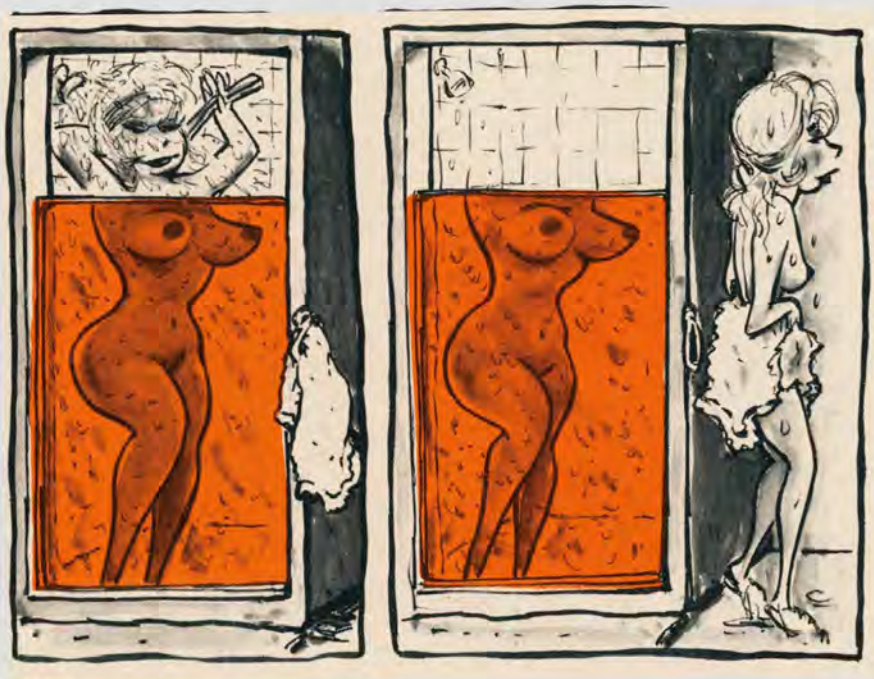
Damn her and her crazy green eyes, and her talk of kids, and her checking up on me behind my back, and those long eye lashes, and that cute nose, and those full lips, those clinging red lips . . .

I slowed down. Just in time, too. Because a motorcycle cop shot by me with his ticket book poised. Out of town, the cops go after New York drivers. In New York, the cops go after New York drivers. What a lousy town—New York. What chance does a New York guy have? Or a New York girl?

So I pumped the brakes and eased off the road at the Sheepshead Bay exit. I circled back over the viaduct, back on the parkway, heading toward Coney Island.

An out-of-town guy would never have gone back to her. But I remembered the tears in her eyes, and, damn it, I wanted nothing more than to kiss them away, and pull her close to me, and listen to her gab about the three kids. What were their names? Chester Jr. and, I think, Nora and Billy.

No, an out-of-town guy would have ditched her. But me, I'm a poor slob from New York, with a soft heart and a love bigger than pride. I'd have burned up the parkway at 80. But I remembered what New York's finest do to New York's fastest. ◆



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We know what you want and Iris Bristol has it! And she puts it on film. You'll see action you've never seen before as this luscious young lovely unfolds her torrid torso in some of the most provocative performances ever put on sizzling celluloid. Up to now her fiery films were for private collectors only but now you too can feast your peepers on one of the most beautiful, busty beauties ever to pose for a cameraman. Take advantage of this once-in-a-lifetime offer and get eight delightfully different, sensationally thrilling adult movies for only $3.98 per reel or, if you're a bargain hunter, four for $9.98, all eight for $15.98.

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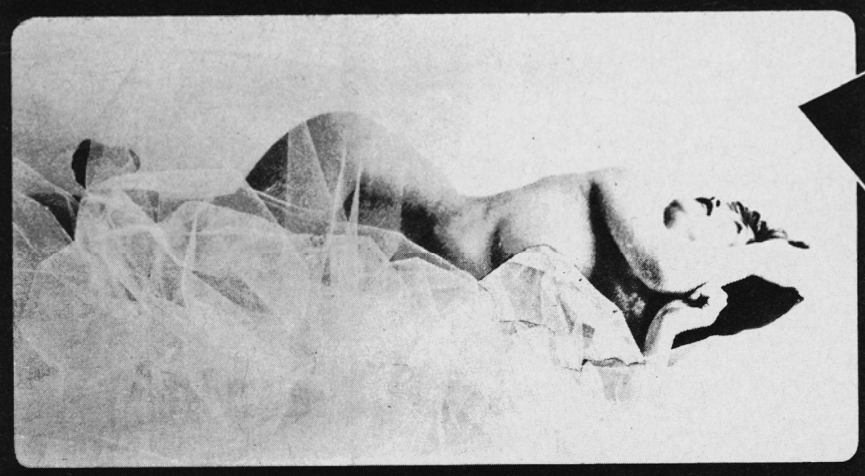

8 mm and 16 mm Action Movies. All 50 ft. All Uncut. All masterpieces by top notch Hollywood cameramen. All torrid and terrific and all just what you've been searching for. Choose yours from the titles listed below. **You take no chances.** If these aren't the greatest films you have ever seen just send them back within 3 days for a full **money back guarantee.**

1. CAVORTING CUTIES. Iris and her girlfriend show how two uninhibited Greenwich Village Beatniks spend an evening at home. In the privacy of their own apartment these two winsome wenches go through a bump and grind sequence that is guaranteed to bring blushes to any male between twenty one and ninety. See what happens when these two beat beauties, unbound by convention or prying eyes, let themselves go before a motion picture camera.

2. PEEK-A-BOUDOIR. The camera takes you behind the locked doors of Iris' boudoir as this breathtaking beauty spends an evening at home. But Iris is restless and as she writhes and rolls waiting for her boyfriend, all of her pink and lovely curves come to life before your very eyes.

3. FOR BACHELORS ONLY. Iris, being a true nature lover and sun worshipper, thought she was alone in the great outdoors but while she was doin' what comes naturally, naturally. a hidden camera recorded all of her bizarre, erotic loveliness in motion. Guaranteed to make your temperature rise and your blood boil.

4. AQUA AMOUR. What do Hollywood starlets do when they cavort on the rims of their palatial pools" At one of these informal parties Iris shows how a scintillating starlet makes a sexy impression on a producer by tossing him all of her seductive curves.

5. UNDRESSED REHEARSAL. A beautiful sight is Iris as she awaits the arrival of a late date. When you see this fetching filly come to life in this film with every line of her lovely body outstanding in breathless realism you're going to wonder why anyone so bewitching would wait so long for any so and so"

6. DANCE FOR BACHELORS ONLY. Iris and her roommate reveal every delicious curve and contour of their lovely bodies. Full figure views and delightful closeups of these two gyrating Jills in a dance sequence created for the broadminded and sophisticated male.

7. SOLO SEXERCISES. Iris shows how she keeps a tantalizing torso, tantalizing. Watch her do her daily dozen in the privacy of her own fenced in backyard. Every little movement has a meaning all its own and you don't need a roadmap to read the curves.

8. POOL PASSION. What does a sexy siren do on a sun, sun, sunny day? The altogether unrestrained and uninhibited Bristol Beauty proves that a gal can be hot — though cool as she dances provocatively in the privacy of her swimming pool. A rare film with sizzling action from the first curvacious dip to the thrilling climax.

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JERI

Jeri is a fast-rising model who is reaching the upper strata in the fees she collects. But just to keep her feet on the ground and not to forget that she once worked in the kitchen appliance section of a small department store, she putters around in her kitchen as often as she can. She figures this will not only keep her from getting a swelled head but will keep her in practice for the time she gets married and becomes a housekeeper. Incidentally, one of Jeri's friends is a great housekeeper—she's been married many times and after each divorce, she keeps the house. This girl started out modeling with Jeri but soon migrated to

Hollywood where she became a starlet. She fell into the swing of things out there to such a degree that she soon began to collect husbands as fast as most actors collect unemployment checks. She got married so many times she hangs her shower curtains with her marriage rings.

It's because of what happened to her friend that Jeri has turned down so many offers to go to movieland. She wants to keep her feet on the ground, as we said before, and the kitchen is a good place to set anchor. Years ago the kitchen used to be the most popular room in the house and with a girl like Jeri holding reign it could become the most popular again. ◆

We Wish This Little Ad
Was A Big Inside Spread—

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Most of my friends, all beautiful models and starlets, have joined me in this stimulating, healthy way of life. We go to camps and outings when we can, but with our busy schedules, decided to try something different and every bit as satisfying—indoor nudism. Seems everybody's doing it! If you are seriously interested in this new Nudist Way, let my friends and me show you what it's all about! We believe in this Movement, and think you'll enjoy our films and pics showing private nudist activities in our apartment, and at Hollywood Nudist Parties.

We may not know much about business, but we have a real good photographer and we'll all work hard getting your orders out promptly. (Also, we're not in the least bashful!) Why not give us "working girls" a chance? Send just $1 for our big 8mm "Get Acquainted" Film. (Or if you're short just now, enclose only 10c for illustrated details.) Please do not answer unless you're a mature adult and interested in an unusual variety of Nudism.

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THOSE ARABIAN NIGHTS

continued from page 46

pleasures." She then gave herself up to an up-and-down dance, moving her bottom like a riddle; to the right and left, and forward and backward; never was there such a dance as this.

When Bahloul got up and prepered to depart, she said, "And the robe?"

He answered, "Why, O mistress! You have been riding me, and still want a present?"

"But," said she, "did you not tell me that you could not mount me on account of the pains in your loins?"

"It matters but little," said Bahloul. "The first time it was your turn, the second will be mine, and the price for it will be the robe, and then I will go."

Hamdonna thought to herself, "As he began he may now go on; afterwards he will go away."

So she laid herself down, but Bahloul said, "I shall not lie with you unless you undress entirely."

Then she undressed until she was quite naked, and Bahloul fell into an ecstasy on seeing the beauty and perfection of her form.

He began to embrace her , and cried, "Oh, the temptation of man!" and he bit her and kissed her till her desire was roused to its full pitch.

Then it was he who moved hard, and she who responded hotly, the overwhelming pleasure simultaneously calming their fervour.

Then Bahloul prepared to retire, but Hamdonna said, "Where is the robe? You mock me , O Bahloul." He answered, "Oh, my mistress, I shall only part with it for a consideration. You have had your dues and I mine. The first time was for you the second time for me; now the the third time it shall be for the robe."

This said, he took it off, folded it, and put it in Hamdonna's hands, who, having risen, laid down again on the coach and said, "Do what you like!"

Forthwith Bahloul embraced her

with great passion and strength. Finally he rose from her side, left his robe, and went.

The maid said to Hamdonna, "O my mistress, is it not as I have told you? Bahloul is a bad man, and you could not get the better of him.

Hamdonna turned to her and said, "Do not tire me with your remarks. It came to pass what had to come to pass."

As they were thus talking there came a knock at the door. The maid asked who was there, and in answer the voice of Bahloul said, "It is I." Hamdonna, in doubt as to what the buffoon wanted to do, got frightened. The maid asked Bahloul what he wanted, and received the reply, "Bring me a little water." She went out of the house with a cup full of water. Bahloul drank, and then let the cup slip out of his hands, and it was broken. The maid shut the door upon Bahloul, who sat himself down on the threshold.

The buffoon being thus close to the door when the Vizir, Hamdonsa's husband arrived, who said to him, "Why do I see you here, O, Bahloul?" And he answered, "O my lord, I was passing through this street when I was overcome by a great thirst. A maid came and brought me a cup of water. The cup slipped from my hands and got broken. Then our lady Hamdonna took my robe, which the Sultan our Master had given me as indemnification."

Then said the Vizir, "Let him have his robe." Hamdonna at this moment came out, and her husband asked her whether it was true that she had taken the robe in payment for the cup. Hamdonna then cried, beating her hands together, "What have you done, O Bahloul?" He answered, "I have talked to your husband the language of my folly; talk to him, you the language of thy wisdom." And she, enraptured with the cunning he had displayed, gave him back his robe, and he departed. ◆

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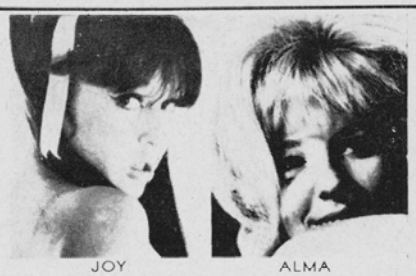

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MERRY MATTRESS WIDOW

continued from page 16

"Let me tell you something else Fred used to say to me. He said our marriage was the best bargain he ever made. He told me that after he died he wanted me to use his money to enjoy myself with men for the rest of my life. If I gave him a thought or so once in a while while doing this, he said he'd kind of like that.

"Well, I do that. I think of him a lot. So don't you let anybody tell you that I married Fred only for his money. I loved him as I never loved another man in my life, and I won't find another like him. I know. I've tried. A few older men are around, but they aren't anything like Fred. Mostly I have to keep to the young ones.

"So you can see how I felt when he died. He was just what I wanted, and I nearly went crazy for awhile when I lost him. No, I don't mean from the way he died. That was a shock, of course, but I knew it was what he wanted, so I didn't mind the way of it so much. While he still lay there with me and I knew what had happened, at least part way, without completely realizing it right away, I patted him and told him, 'It's all right, Fred, it's all right, you got what you planned.' Actually, when you come to think of it, it's a wonderful way to die. You try to tell me a better way.

"I knew a man once I met in Europe on one of my trips there after Fred died who was spending his life enjoying sex, just as I am. I think I was the two-hundred and fifty-first women he'd known, and he told me he wanted to die in the arms of a woman and that he'd thought of putting it in his will that whoever the woman was she should get a legacy; I hope he's done it. Well, when he told me that I thought of Fred and busted out crying, I mean, a real weeping jag.

"When it was over I told the man

about my marriage and he said Fred was a lucky man and I was a lucky woman in having known him, and that's just what I was. We made a toast to Fred and it wasn't with wine or drink of any kind, if you know what I mean, and if Fred could have known about it I think it might have tickled him.

"I'd take Fred back right now if I could get him. I'd exchange him for any of these young fellows who come along, no matter how virile they look and act—for a minute or two. Most men have more to learn about sex than they know. That goes in spades for women, who are worse than men. I'll tell you about them sometime."

Grace would tell about that and other aspects of the general subject in her public lectures on sex. These usually took place in The Cloisters, Coquina Beach's best restaurant, located on Ocean Boulevard near the Intracoastal Waterway. This had cloisters running around four sides of an inner patio which had set all about it small artificial orange trees with yellow electric globes for fruit. At an outdoor charcoal grill in one corner expensive steaks were dealt with reverently. Here, at tables under the arches and in the orange patio, people ate and drank too much and retired manufacturers acted like executives of more importance than they had actually been, and the estrogen voices of their wives were heard in a chorus, often quite drunken.

Grace's voice had often been heard here. In fact, it was noted in the place, to the extent that evenings when it was known beforehand that she would be at The Cloisters, some people hastily made reservations to be sure they would be on hand for the show, while others cancelled their tables in order to avoid it.

Her behavior made it difficult for Bob Downes, the diplomatic owner of The Cloisters. Grace was a lucrative customer he did not

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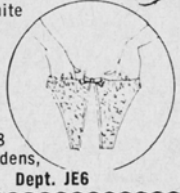

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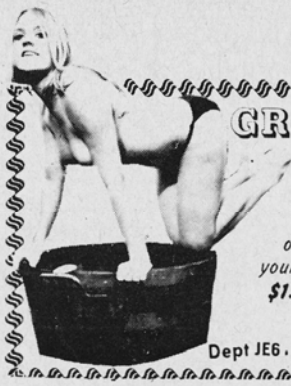

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want to offend. He knew he could not stop her from getting at least well started on her sex lecture. He handled the situation by privately advising people with children not to patronize The Cloisters on evenings when Grace made a dinner table reservation, and then stepping in before things went too far even for the most sophisticated of his clientele, in a way that so far had succeeded. He never listened to cynical suggestions that he sell tickets and then let her continue.

Grace's best performance was given when she held dinner parties of her own because then she had a captive audience. Actually, all present became her audience, for they could not very well avoid hearing her. A few sometimes left, but it took great strength of character to do this.

Grace could drink heavily and hold it in uncanny fashion. It was her boast that she could drink any man under the table and after she accomplished this a few times she was not again challenged. Toward the end of an evening, having absorbed enough alcohol to deaden all inhibition, but not sufficient to fail to be clearly articulate and voluble, Grace would take up a spoon and rap it on her glass. Her guests at her table attended her at once, but it took quite a bit of rapping for all in The Cloisters to fall silent, for few of them were less sober than Grace. When it penetrated that it was time for Grace's speech, silence finally came.

Thereupon she rose to her feet and said, "I want to tell you people a few things about sex."

Invariably, at this announcement, there was at least one snicker.

Grace turned on the person or persons who snickered and sai scathingly, "That's the typical American reaction to the subject. And you ought to be ashamed of yourselves."

That almost always stopped the snickers. It also obtained the close attention of her audience. To have

an attractive, beautifully gowned woman stand there and speak on sex most people, however they looked upon the subject of the lecture, at least found fascinating.

"Why is everybody in such an uproar against sex?" Grace asked. "What's the matter with sex?"

At that point some man was bound to call out, "Not a thing!"

Grace turned to him with decided approval. "Well, I don't think so, either, and I'm glad to know you."

Grace's single habitual manner of dress was to wear jangling bracelets on both arms, and when she made such points she would raise her hands and jangle, as if emphasizing or celebrating what she said.

"Here you have one of the nicest things in life and people like these, instead of making the best of it, make the worst of it. Maybe you think it's pretty funny my standing up here and saying these things, but somebody ought to say them, so I'm doing it. I know people don't approve of my doing this, or some of the other things I do, I mean practising what I preach. But as long as I don't hurt anybody else, especially going after husbands, which I don't—most of them I wouldn't have anything to do with after what their wives have made of them—then I don't see what kick anybody's got coming. So I ignore them, even when they laugh at me, and just go on my way."

She reached down to the table, picked up her drink, and took a long swallow.

"I want to make it absolutely clear that I've never gone after married men. Because I respect marriage, especially if it is as happy a one as I had. I don't even have anything to do with married men when they come after me, and I could tell you some tales about that."

She jangled her bracelets loudly and looked about at the people at the tables in The Cloisters, and certain faces became slightly rigid with fear that she might name some

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names. "One thing I am, and nobody can deny it, is honest about what I do. I'm not ashamed of being what I am. I'm not like some of these cheating married bitches around Coquina Beach."

She looked about again and this time a few females faces went rigid.

"That's the general subject of my talk tonight—honesty in sex. Let me tell you there isn't much of it. I don't mean cheating by either the wife or husband — as I've said, there's enough of that and I've covered that in other talks—but honesty on the part of couples in giving each other full value. You all know how I feel about the man's part in this, that he isn't very good at it, but what I want to tell you about tonight is the woman's part."

She partook of her drink, and then continued, "Most American women, sexually, are a mess. Later, especially in middle age, they're worse than a mess, they're a crime. I mean the ones who go frigid and think their men ought to be the same. Some of them think that sex stops, or ought to stop, at a certain age, which is ridiculous because it doesn't stop, except in the curious minds of people. Maybe it slows, but any normal person, man or woman, can keep right on enjoying it, if they want to, sometimes right up to ninety or more. Most think that's an indecent idea, and when the woman thinks it she makes her man impotent long before he actually is.

"The ones who don't do this, but keep on, usually cheat their husbands—I don't mean cheating on them, though as I've said there's enough of that." Grace jangled and glared darkly about the patio, her black eyes flashing as though defying anyone who might dispute her statement.

"I mean the quality of loving most wives give their husbands. After the honeymoon is over, and especially after any kids arrive, the quality takes an awful drop. She's

used her bait and got her fish. She has a strangle hold on what she wants, children, a home, a man tied down to provide for her. She doesn't want to put out much more, if you know what I mean. Maybe she isn't interested much any more, and certainly not in the quality of what she offers, but he is. He's still got his drive. But what does he get? Mostly it's toleration, the wife just being there as a matter of being married and giving the husband his legal right. This is what they call going to law about sex, and when you do that you haven't got much.

"Wives who do only that wonder why their husbands stray. They'd better stop wondering and find out and do something about it. Wh they can do is to offer their men some real loving, some response. And some variation. That's what I want to point out tonight—variation, what women can do to really interest their men and give them something different once in awhile or often, which is better. There are lots of things a woman can do, and I'm going to tell you about some of them.

"First," Grace announced, "we'll take up foreplay and then position."

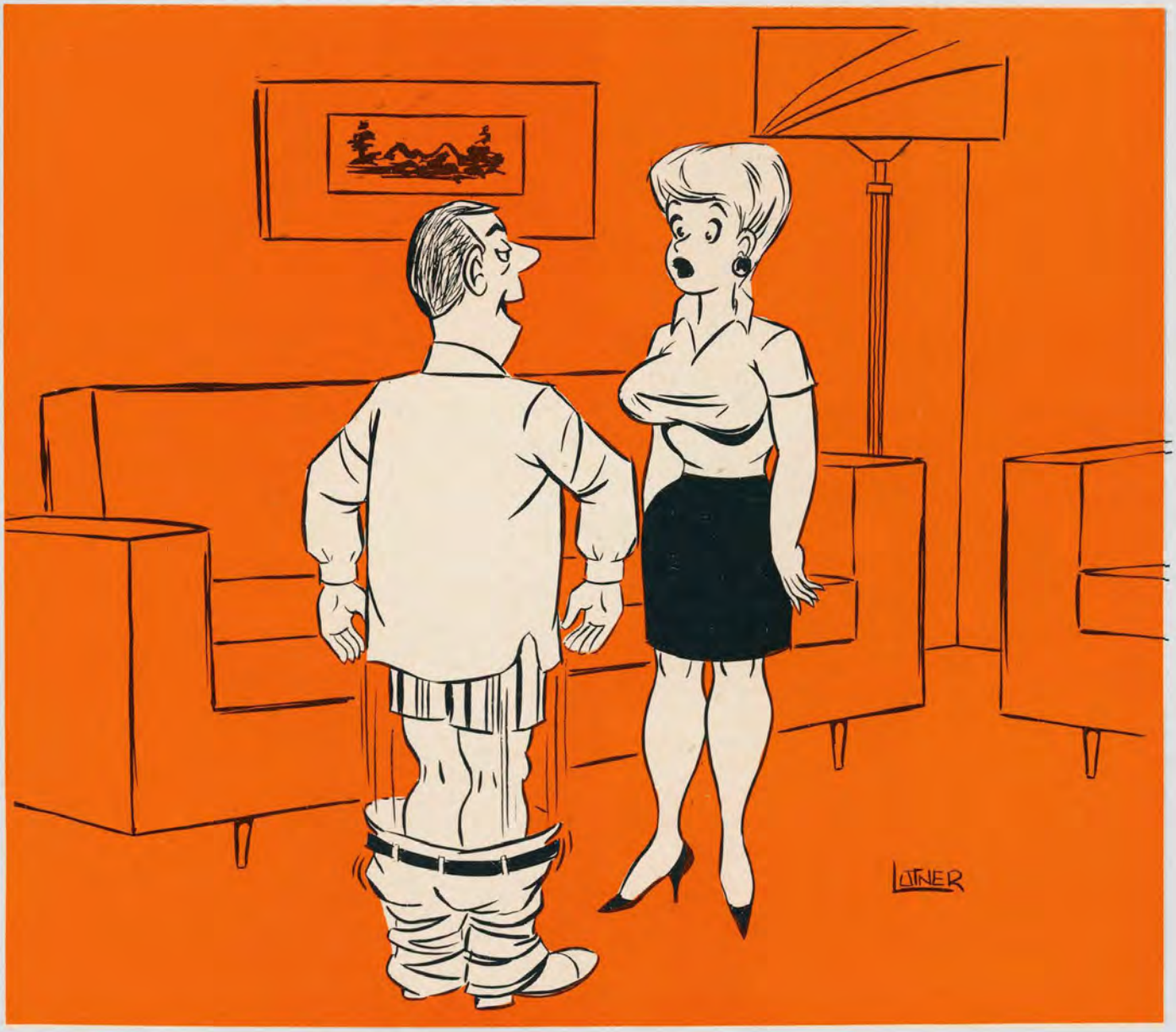
An audible murmur was heard to rise from the diners in The Cloisters. Men exclaimed, mostly with delight. Several women gasped, and one cackled. Another protested, "This time she's gone too far!"

Imperturbably, Grace went on, "As to the first—"

She stopped as Bob Downes, his bald head shining with perspiration, stepped up to her, and said softly, "Mrs. Dunn—"

Grace regarded him without enthusiasm for interrupting her. "What is it, Bob?"

In a low, confidential voice, barely heard beyond their vicinity,



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he asked, "Would you step this way a moment?"

"Where?"

"Out to the bar. For a moment."

"What for?"

"There's someone there I'd like you to meet, Mrs. Dunn."

"Who?"

"Someone I think you might like."

"A man?"

"A very good-looking one, Mrs. Dunn."

"Bring him here."

"Well—it might be better in the bar, Mrs. Dunn."

Grace jangled, loudly, "All you want is for me to stop giving my talk."

"Oh, no, Mrs. Dunn, that's very interesting. But I think you'd like to meet this man."

"Right now?"

"If you will."

"Make it later."

"He might not be here."

"Well . . ."

"I think you'd really like to meet him."

"All right, but I'll come back and finish my talk."

"Of course. That's what we all want and are looking forward to. But meanwhile . . ."

She accompanied him to the bar in a room off to one side of the patio. Here, at a low table, sat an extraordinarily handsome blond young man who rose at their appearance.

Bob introduced him, and the young man, staring closely and deeply at Grace, told her with obvious sincerity, "You're very—I can only say, if you will permit me—very desirable."

"Why," said Grace, taking him in, "you're sort of desirable yourself."

"Won't you sit down and have a drink?"

"Well—I was giving a talk . . ." She looked him over again, then slipped into a chair at the table. "I guess I will, for a minute."

Bob excused himself quickly, saying the drinks would be right along. Grace glanced after him, jangled slightly, then turned back to the young man who had seated himself, not on the opposite side of the table from her, but close to her. He said nothing, but simply stared into her eyes with keen admiration.

She told him, "You look as if you might know a few things."

"I know that doing is better than talking."

Grace glanced out into the patio, the scene of her abandoned lecture, and agreed, "You're right about that."

They discussed this while they consumed their drink and regarded each other with mutual and distinct approval. Grace glanced again at her table in the patio where her dinner guests still sat. She murmured, "I think I'd better get back and finish my talk."

"I'm sorry you think that," he said.

"You are? Why?"

"Well, I thought—if we're going to see more of each other—when I look at you I can't wait."

"Still, I . . ." She gazed at him; his nose was awfully straight.

"I'm not even interested in another drink," he said.

"You aren't?"

"I'm only interested in you."

"You know," she said, "I think you are."

"And I'd like to think you are interested in me."

"I am, I definitely am."

"Then let's go."

Grace knew that her guests would understand if she did not return and that Bob would send her a bill which would include proper tips for the waiters. She sighed, realizing that Bob had maneuvered her again out of completing her lecture. But some day . . .

She nodded. He rose and when she got up he pulled out her chair for her.

They left the hallowed halls of The Cloisters. ◆

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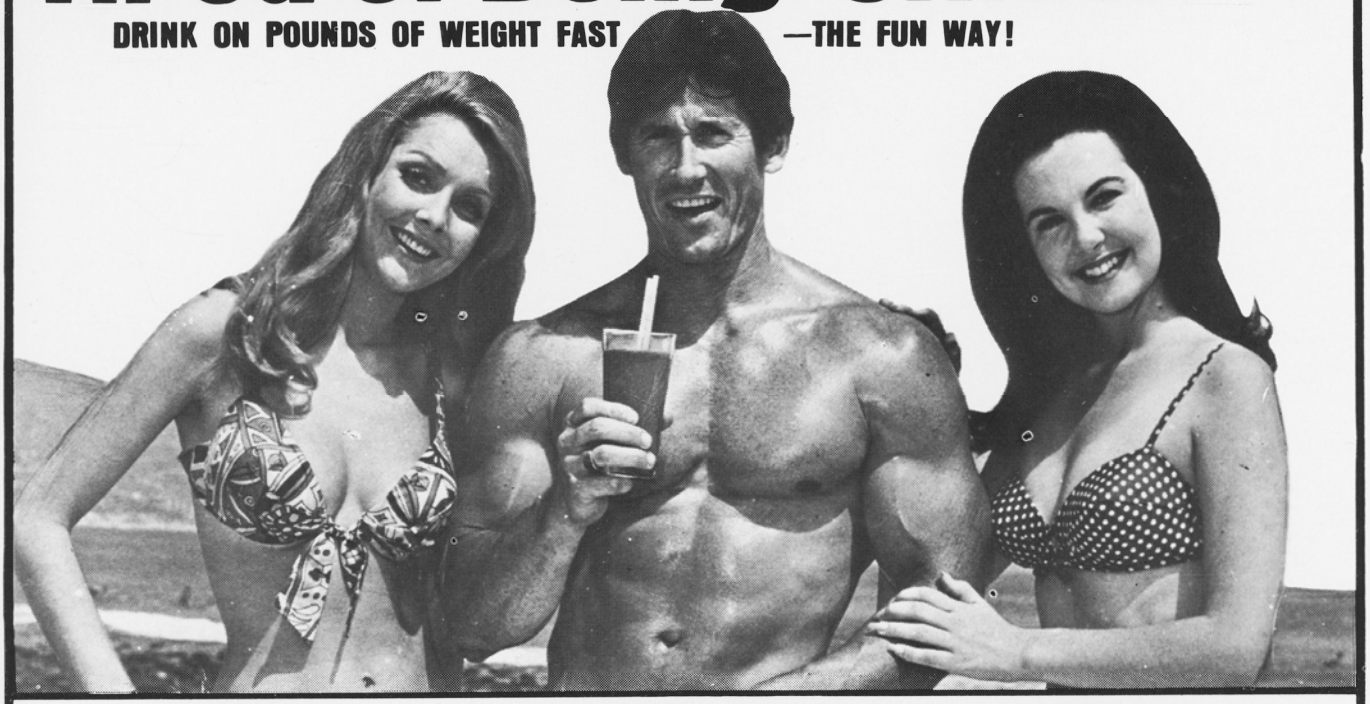

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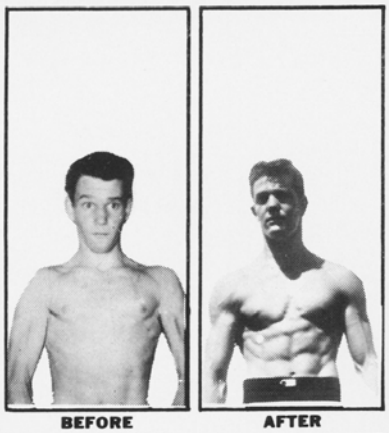

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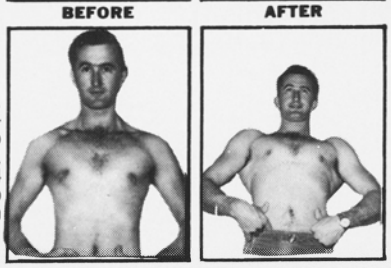

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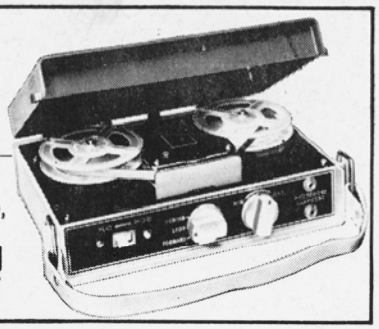

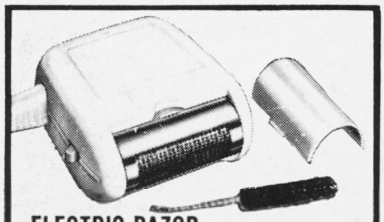

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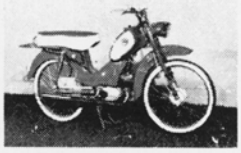

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